



NOISE POP

A COMPREHENSIVE, OPINIONATED GUIDE [p.50]

THE SAN FRANCISCO BAY

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GUARDIAN

The Best of the Bay ... Every Week



The Great DENTURE MURDER CAPER

BEING A STRANGE HISTORICAL TALE
 OF DEATH AND PATENT LAW
BY **John Marr**

When **Samuel Chalfant** shot **Josiah Bacon** on Easter Sunday, 1879, in a posh hotel at the corner of Market and Powell Streets, the papers called it a mystery, possibly linked to the "Thugs of India" and "La Mafia." But the police knew better. It was all about dentures. [p.24]

SWEETEST TABOO: CHUCK STEPHENS ON THE LAST GREAT FILM OF THE 20TH CENTURY [P.47]

CRITICAL CONDITION: A PRESCRIPTION FOR SOLVING S.F.'S PUBLIC HEALTH CRISIS [P.18]

This week on sfbg.com: Keepin' it real — Cicely J. Sweed on the Youth Speaks Teen Poetry Slam Finals

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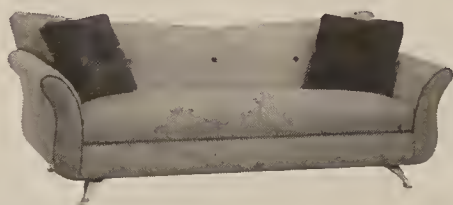
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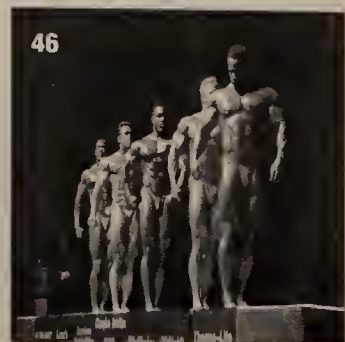
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in this issue

I'm getting a lot of angry e-mail about Gov. Gray Davis's announcement on national TV that Californians need to cut back their electricity use by 10 percent this summer. As Ann M. Fry of Novato puts it, "I can't believe they are making the average person the scapegoat, instead of putting the fault in the hands of our wonderful Legislature and public utilities commission. They're the ones who came up with this harebrained scheme to begin with."

Which is a pretty reasonable point of view. It's also reasonable to say that most residential consumers aren't the ones who are putting a drain on the power grid. The real heavy demand is coming from big energy-intensive industries (like, for example, the companies that make semiconductors).

What Davis is doing, of course, is avoiding any sort of statement or policy that would piss off the big businesses that have financed his campaigns. So he's creating "light-bulb police" and calling for 10 percent cutbacks to create the appearance of addressing the problem. And at the same time, he's talking about building a total of 23 more power plants in the state, with six of them ready to go by this summer.

So I'm with Ann M. Fry; I'm pissed, too.

But I actually think people in California *can* reduce the amount of electricity we use by 10 percent, and business can reduce it even more — and no matter how mad I am at the governor, I think that would be a good thing for the environment. And I think we can do it without giving up our microwaves and palm pilots.

In fact, most people can probably save 10 percent just by paying attention — turning off lights when they aren't home, that sort of thing. If Davis would buy a few million low-wattage light bulbs and give them away free, we'd save even more than that. Create a real energy policy (see "Power Struggle," 2/14/01), and 30 to 50 percent savings are very possible.

But if I'm going to make the effort to save, and then the governor's pals are going to build a whole lot more fossil-fuel power plants, what's the point? Why bother?

So let's make Davis an offer he can't refuse. We'll shut off the extra lights; you shut down the new plants.

My hand's on the switch.

Tim Redmond
tredmond@sfbg.com

Bookmarks

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Cicely J. Sweed reports on the Youth Speaks Teen Poetry Slam finals. www.sfbg.com/extra

TV picks

Raisin' a Ruckus: New Activism and the Response to Globalization, on KQED, channel 9, Fri/2, 9:30 p.m. Also, *The Lone Gunmen*, on KTVU, channel 2, Sun/4, 9 p.m. www.sfbg.com/media/tv

Power in a union

Laws need to be changed to strengthen unions. Read Ralph Nader's *In the Public Interest* every Monday. www.sfbg.com/nader

Kissinger and Chile

The spectrum of mainstream punditry. Read Norman Solomon's *MediaBeat* online every Friday. www.sfbg.com/MediaBeat

Cuba

A report from Cuba by Robert Weissman, in *Focus on the Corporation*. www.sfbg.com/focus

Liby's wearing black

Get off your ass and do something! www.sfbg.com/makeup

'Flaming Creatures'

Anthoni Patel on lipstick, penises, and the origins of camp, in *VHS Nation*. www.sfbg.com/aande/vhs

And ...

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf

Desert flower

Peyote and porn, in Naim Sultan's *Off Trail*. www.sfbg.com/offtrail

Making a comeback

Mistress Marisha's BDSM Q&A *The Truth Hurts*, every Tuesday. www.sfbg.com/truth

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Interrupt the cycle before you get stuck. A new, uncult asc by Andrea Nemerson posts at noon every Friday. www.sfbg.com/asc

Sfblog

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letters to the editor

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PG&E's scam

Congratulations on beating the *San Francisco Chronicle* by two weeks on the PG&E scam of siphoning off revenues to its rich parent firm, then threatening bankruptcy because parent-firm generators are gouging.

Ben Bagdikian
Berkeley

No arm-twisting

Your executive editor, Tim Redmond, was incorrect in his reporting (In This Issue, 2/14/01) about my story on public power in the *Chronicle* ("Public Power Is Looking Appealing," 2/12/01).

It was not the first time that we've written about the issue recently. In January, we ran at least two other stories focusing on municipal utilities in general in California, and in the three months before my article appeared, we ran at least nine stories on public power proposals for San Francisco and Berkeley, as well as additional articles about existing municipal utilities in other locations.

Nor is it true that my arm was "twisted" by an editor to get the story done. I pushed the publication ahead of what my editors expected.

He also accused the story of being biased against public power, an odd claim for a story that ran under the headline, "Public Power Is Looking Appealing." I thought the story was balanced, and I invite readers to judge for themselves. A Bay Area attorney who's worked in alternative energy for 20 years wrote in to say that the article was "a job well done."

Charles Burriss
San Francisco Chronicle

Too much energy

Your otherwise excellent stories on the current energy crisis missed the most important point, namely that we use way too much energy ["Power Struggle," 2/14/01]. We are energy hogs, using energy like there's no tomorrow — and if we continue, there may not be. There is simply no way that our current levels of consumption can be sustained. First and foremost, we need to cut our energy use — on the order of 75 percent at least.

The other point that is rarely mentioned is that we can cut our energy use considerably at no cost! A recent study by U.S. government labs (not known for radical enviro viewpoints) found that we could cut our energy use by 20 percent with no net cost.

In our house, we cut our electricity use by two-thirds by replacing all our incandescent bulbs with compact fluorescents and buying a super-efficient Sun-Frost refrigerator. We also got rid of "convenient" cordless appliances like our drill, screwdriver, Dustbuster, and mixer — all of which use adapters that draw power continuously.

Unfortunately, there's not enough profit in energy conservation, certainly not for energy companies that make more money the more energy they sell, nor for our legislators, almost all of whom have taken utility company campaign contributions. Unfortunately, even the environmentalists are failing.

The Sierra Club, which should know better, is all for building additional power plants. They seem to forget that more fossil fuel power plants translate into increased greenhouse gas emissions that

will eventually decimate the ecosystems we all love.

David Fairley
San Francisco

Alternative power plants

Peter Asmus's call for co-ops as a solution to California's energy crisis is right on target ["PG&E Got What It Wanted," 1/17/01]. There have been many demands made these past couple of months for more generating capacity in California. Unfortunately, simply creating more capacity will not benefit all California consumers.

Building generators is expensive. The cost will be passed on to consumers, the environmental impact is significant, and increased capacity is not necessarily the best way to meet increased demand.

Most families and small businesses use energy in very uneven patterns. Their electric use spikes during air-conditioning season and is much lower the rest of the year. These are expensive customers for energy companies to serve because they have to build and maintain enough capacity to serve the highest summer peak, and that capacity sits dormant, thus unprofitable, the rest of the year.

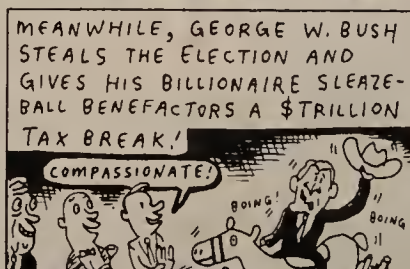
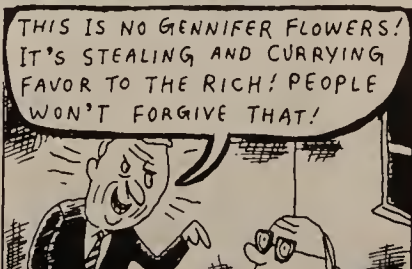
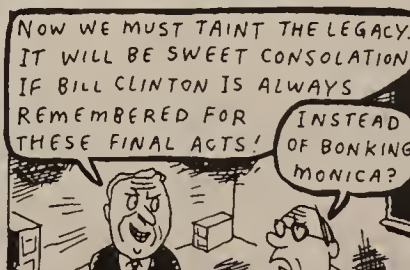
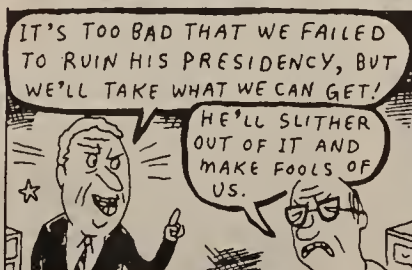
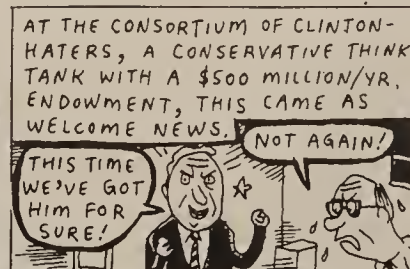
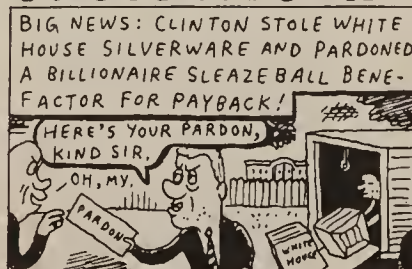
The Center for Neighborhood Technology, an urban sustainability non-profit, launched the Community Energy Cooperative in Chicago this past summer with support from a Chicago-area utility, Commonwealth Edison. The successes of this experiment in Chicago can be easily translated to the Bay Area. This summer the Community Energy Cooperative will reduce peak demand by 35 megawatts (one-

quarter to one-half of a peak power plant) in four Chicago communities.

Ken McGraw
San Francisco

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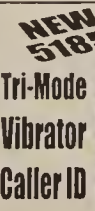
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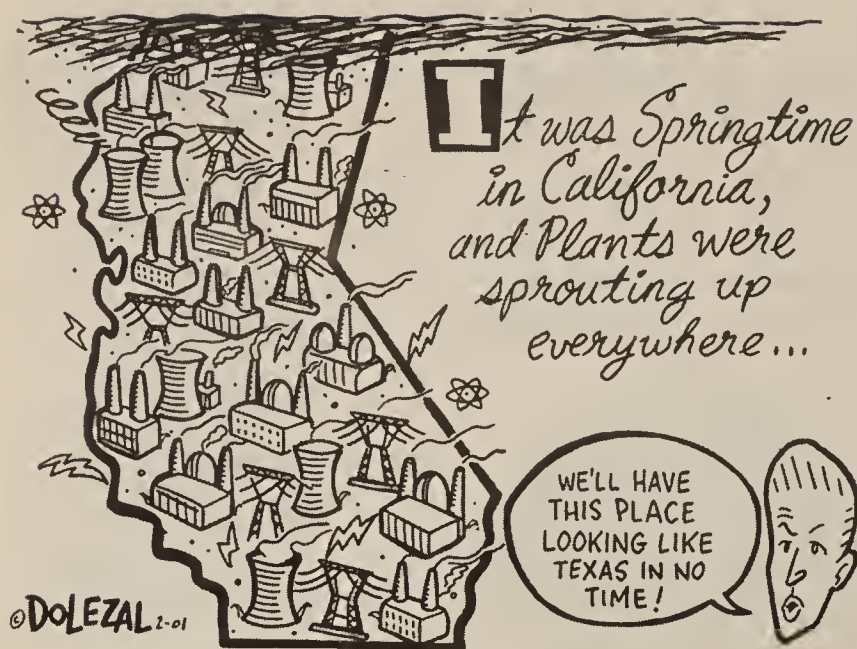
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editorials

The wrong energy path

Gov. Gray Davis continues to lead the state down exactly the wrong energy path. He's gone on national television to announce that California residents will have to cut back energy usage by 10 percent this summer — and at the same time he's cut a deal with Southern California Edison that represents the beginnings of another massive sellout.

In other words, he's happy to ask the consumers to make sacrifices — but he's not asking any sacrifices of the giant private power companies.

Under the Edison deal (which hinges on Pacific Gas and Electric going along with a similar plan) the state would pay roughly twice the book value for the company's transmission lines. That's bad enough — the lines are old, poorly maintained, and not worth anywhere near the \$2.76 billion Davis is offering to pay for them. But the fine print on the deal (which has received far less publicity) is even worse: Davis is offering to guarantee whatever remains of the utilities' debt by "securing" that debt with future

rate hikes. And at this point, since the governor's plan is so vague, there's no way to tell how high the rates might have to go to cover that debt.

The legislature (with the San Francisco delegation taking the lead) needs to pronounce the governor's plan dead on arrival and start negotiating with the utilities seriously, from a position of strength. As we said last week, it's a fine idea to buy the transmission lines (at a fair price), but the state should really be demanding the valuable hydroelectric dams that the utilities own. And until the companies demonstrate that they have sold off their own assets and returned money shifted to other corporate entities (see "Power Struggle," 2/14/01), there should be no deal to back outstanding debts with higher rates.

Conserving energy is an excellent idea, but if Davis thinks he can demand that the average consumer cut back, while the giant private utilities get another multibillion-dollar bailout, he's signing his own political death warrant. ❖

opinion

by bruce mirken

Stop Big Pharma's genocide

On March 5, 42 giant multinational pharmaceutical companies go to court against the government of South Africa in an effort to stop that nation from providing low-cost medicine to people dying of AIDS and other diseases. If they succeed, they will likely guarantee the deaths of millions of poor people around the world.

In 1997, South African president Nelson Mandela signed the Medicines and Related Substances Act. A step toward reforming the hideously unequal system of medical care that existed under apartheid, the act included a number of reforms designed to make health care as available to the nation's poor as it already was to the rich. Some of these, such as the generic substitution of prescriptions, have been standard procedure in the United States and other nations for decades.

Big Pharma doesn't much like that, but the drug companies are most upset over provisions that could allow South Africa to import or produce low-cost generic versions of drugs needed to save lives. They claim that these actions would subvert their patent rights and deprive them of the income they need to fund research.

In fact, the mechanisms proposed in the South African law — formally known as "compulsory licensing" and "parallel imports" — are allowed by World Trade Organization rules. The United States itself has used them.

South Africa faces a genuine crisis. Only 0.2 percent of its 4.3 million HIV-infected citizens can presently afford the drug treatments that have cut the AIDS death rate in the United States and Europe by more than two-thirds. Unless things change seriously and soon, it and many other poor nations around the world face a holocaust of almost unbelievable proportions.

But it doesn't have to be this way. The Indian generic-drug maker Cipla has offered to provide one version of the triple-drug therapy now standard in the West through the international aid group Médecins sans Frontières for just \$350 per year. And Brazil, by making generic drugs and setting up a publicly financed network of clinics, has shown it's possible to make effective AIDS treatment wide-

ly available, even to the very poor. (Sadly, the U.S. government — ever the friend to the drug companies — has filed a complaint with the WTO in an effort to shut down Brazil's program.)

Big Pharma's claim that making generics available in the third world will starve the drug companies into cutting back research is preposterous. Year after year the leading pharmaceutical firms are among the most profitable companies on the Fortune 500 list. Last year they spent some \$2 billion in the United States alone on commercials pitching prescription drugs directly to consumers — a category of ad that didn't even exist 12 years ago. Meanwhile, the entire continent of Africa generates less than 1.3 percent of global profits from drug sales.

In the three years the drug companies have had the Medicines and Related Substances Act tied up in court, 400,000 South Africans have died of AIDS. If they had been shot or gassed, no one would hesitate to call it genocide, but letting them die for lack of high-priced medicine is simply business.

An international clamor is growing. On Jan. 27 the prestigious British medical journal *The Lancet* urged "the pharmaceutical industry and the governments who represent them in trade disputes to acknowledge that the world is facing an extraordinary challenge" and called on them to stop fighting parallel imports and compulsory licensing.

March 5 will be a worldwide day of protest against the drug companies' lawsuit and the U.S. action against Brazil. Locally, a demonstration organized by ACT-UP East Bay and Survive AIDS has already been endorsed by the California Nurses Association, San Francisco supervisors Tom Ammi and Matt Gonzalez, Berkeley Vice Mayor Maudelle Shirek, Berkeley City Council member Kris Worthington, and many others. ❖

The protest takes place at a plant owned by Bayer, one of the companies suing South Africa. Mon/5, noon, 820 Parker, Berk. For more information call (510) 568-1680. To learn more about global access to medications go to www.healthgap.org and www.tac.org.za.

Stop Pacifica censorship

The management of Pacifica Radio seems to be constantly discovering new ways to tarnish the network's hard-fought reputation for free speech, progressive politics, and independence. The latest salvo of stupidity comes in the form of a lawsuit against a pair of Web sites set up by Pacifica critics.

Last week the network announced plans to sue the owners of www.wbai.net and www.savepacifica.net for trademark infringement, a suit aimed at shutting the sites down.

Erected by Robbie Osman, a staffer at Berkeley's KPFA-FM, www.savepacifica.net is a response to the acrimonious, still-simmering labor dispute that erupted at that station during summer 1999. Run by listeners of WBAI-FM, Pacifica's New York station, www.wbai.net has chronicled the conflicts between management and staff at that station since 1997. The sites are important resources for Pacifica audience members unhappy with leadership at the alternative news network, which in recent years has been controlled by an increasingly autocratic board.

Pacifica's claim of trademark infringement is a transparent ruse: network executives are trying to

shut down the sites so they can silence some of their most vocal critics. The irony is obvious — and infuriating: Pacifica was formed under the banner of free speech, and during its heyday the network courageously brought risky news scoops to its listeners and fought tenaciously to protect the First Amendment rights of its broadcasters. These days, however, the network is spending its time — and its listeners' money — trying to shut people up.

Ralph Nader's Public Citizen has agreed to defend the Web sites against Pacifica's suit, which is encouraging. Freedom-of-information groups around the country ought to join in the fight, too, by offering support to the Web sites and making a public stink that might even embarrass Pacifica enough to bring the network to its senses.

In the meantime, Pacifica supporters should log on to www.savepacifica.net and www.wbai.net, check out what's going on behind the scenes at this important and imperiled media institution, and see how they can help salvage what once was called "Free Speech Radio." ❖

Saving Treasure Island

The San Francisco Board of Supervisors is finally moving to protect the Marina Yacht Harbor from privatization (see "Bay Watch," page 11), which is a positive and much needed development. But the battle over the marina raises a larger issue: the administration of Mayor Willie Brown has moved aggressively to cut the public out of decisions about the future of the city's waterfront — and the supervisors need to take steps to change that.

Sup. Chris Daly has proposed creating a central public harbor authority, in part to deal with the massive, inappropriate development proposals for Treasure Island as well as the privatization push at the Marina. That's a good idea. But in the meantime, there's another move the board ought to make: enforce Proposition K, the June 1998 measure voters approved to loosen the mayor's grip on Treasure Island.

Treasure Island's management structure is almost the definition of a special-interest deal. In 1997, Brown convinced Assemblymember Carole Migden to introduce state legislation turning the island over

to a new city agency, and the supervisors, also at Brown's behest, created that agency. The Treasure Island Development Authority has sweeping powers, on the scale of a redevelopment agency — and it's entirely controlled by appointees of the mayor.

Prop. K called on the Board of Supervisors and the state legislature to revoke the TIDA legislation. But a board majority loyal to the mayor simply ignored Prop. K, allowing TIDA to continue doing business as usual.

While it might be difficult to get the state legislature to throw out the law that created TIDA, the supervisors can at least alter the makeup of the agency. For example, a majority of the TIDA commissioners could be appointed by the board. That's what Sup. Leland Yee proposed after Prop. K was approved.

With a new, independent majority on the board, the supervisors should resurrect Yee's proposal and restructure TIDA to ensure that it isn't simply another rubber stamp for Brown and the big developers who are drooling over Treasure Island. ❖

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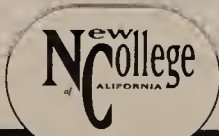
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The Navy encourages you to consider joining the Treasure Island RAB. Applications for membership are now being accepted. As a community member, there is no requirement for special skills or qualifications, other than an interest in participating in the environmental cleanup. To learn more about the Treasure Island RAB, you may attend the next RAB meeting, held the third Tuesday of each month at 7:00 p.m., at the Casa de la Vista building on Treasure Island. You may also obtain further information or a RAB application by contacting the Navy's representative:

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Bay watch

Board of Supervisors fights privatization push in Marina

By Savannah Blackwell

In the past decade Marina residents have periodically had to fight off a proposal to reconstruct the Marina Yacht Harbor that would jeopardize the view from a key public asset: the strip of open space along the waterfront known as the Marina Green.

Alas, they have to wage the battle again.

On Feb. 26 the Board of Supervisors debated a resolution by Sup. Gavin Newsom that calls for approval of the Marina harbor audit, completed in 2000 by the City Controller's Office. The report urges the city to turn the harbor's operation over to a private company. It also calls for protective barriers to be built off the shoreline.

For years the city's Recreation and Park Department has wanted to get state money to build new breakwaters (barriers often made of concrete or rock) to protect the waterfront and to allow additional boat docks, or berths, to be built.

The breakwaters would ruin the view from the shore and likely cause water circulation problems in the harbor, contends Joan Girardot, head of the Marina Civic Improvement and Property Owners Association and former president of the Coalition for San Francisco Neighborhoods. The Board of Supervisors opposed the plans in 1989 and again in 1994. In 1989 then-supervisor Bill Maher said, "What's really being proposed is that we're going to add a number of berths for a small number of people to enjoy, and we are going to take away

from our citizens of San Francisco and all of our visitors a little more of what's left of the spaciousness of the Marina Green viewing corridor."

But this time the issue of how to overhaul the harbor is linked to a more alarming proposal: bringing in a private company to run the harbor operation.

The board voted 7-4 to postpone a decision on the audit until March 5, but not before a lengthy debate on the issue. Toward the end Sup. Aaron Peskin succeeded in getting the rest of the board to add language discouraging the construction of the breakwaters.

The audit urges the Rec and Park Department to renovate the facility and to apply for state funds to get going on an overhaul. For the department to secure a state loan to help defray the \$20 million to \$25 million it needs for the work, implementation of the audit is not necessary. But it would make the loan application more likely to be approved, department officials told the *Bay Guardian*.

That's why Newsom wanted the supervisors to approve the audit without delay.

The board's majority, who ran on anti-privatization platforms, is trying to find a way to fix up the harbor without diminishing the quality of a public asset and, most important, without ceding public control of the harbor.

"They [the city] let a public asset fall into disrepair — so then the stage is set for a private company to come in to take it over," Sup. Jake McGoldrick told the *Bay Guardian*. "And that's often how the public then gets shut out."

PG&E's counterattack begins

Sup. Tony Hall's about-face on promise to support MUD angers public power advocates

By Rachel Brahinsky

When Sup. Tony Hall changed his position on the municipal utility district (MUD) initiative, advocates of the grassroots measure were stunned. One week later Hall introduced a competing measure, based solely on the research of the city attorney and a city task force handpicked by the mayor, leading public power proponents to question who's coaching him.

"One's word is all you have. He gave us his word," Angela Alioto, attorney for the Coalition for Lower Utility Bills, said. Alioto endorsed Hall in his bid against former Sup. Mabel Teng. "Hall's measure is just a way to confuse people and a way to sneak loopholes in. And in the end, it's a way to keep PG&E in power."

Hall's measure is still in an early stage, but its source is unmistakable. At the Feb. 20 Board of Supervisors meeting — one week after the board voted 9-2 in favor of letting the voters decide whether to form a MUD, a public agency that could go into the electricity business — Hall asked the city attorney, long an opponent of public power, to draft a proposal to amend the City Charter. The charter amendment Hall

proposes would create a new city department that would be "given the power necessary to gradually acquire and ultimately own all power utilities for the city and county of San Francisco."

Hall's agency would be managed by a nine-member board, including two mayoral appointees.

It's a surprising turn of events, considering Hall's pledge last fall to support the MUD, which would be managed by an independent board elected by city voters.

Alioto said she had little faith in Hall's ability to come up with a trustworthy public power measure.

Grant Building Tenants Rally Against Eviction

Approximately 50 activists gathered in front of City Hall Feb. 21 in a display of support for Grant Building tenants threatened with evictions and exorbitant rent increases. The Grant Building, at 1095 Market St., has long been a haven for community groups and local nonprofits, who are being threatened with displacement as out-of-town development agencies take over the mid-Market area. Karen

Topakian of the Agape Foundation, one of many nonprofits housed in the Grant Building, referred to the diverse group of tenants as a "microcosm of what attracts people to San Francisco." Tenants say Seligman Western Enterprises, the Michigan-based development company that owns the building, has refused good-faith negotiations and taken steps toward eviction, including returning February rent checks. Citing "unregulated development and poor planning" as reasons for the mid-Market housing-office conflict, Sup. Chris Daly announced that he will reintroduce legislation authored by former supervisor Michael Yaki to impose interim controls on a downtown area, including 1095 Market, to specifically prohibit conversions to new commercial uses. (Emi Kane)



GUARDIAN PHOTO BY MIRISSA NIEFF

In 1999, Westrec Marinas, a private outfit that runs the harbors in other cities, including Chicago, put together an outline for a public-private partnership for Rec and Park's Small Craft Harbor Advisory Committee. Except for members Girardot, fellow anti-privatization activist Emeric Kalman, and Mari-

na resident Gloria Fontanello, the committee signed off on privatizing the harbor's operations.

Courtney Clarkson, one of the committee members who supported the private-partnership proposal, told the *Bay Guardian* that owners of boats in the Outer West harbor want new

See "Marina" page 16

Hall's proposal essentially mirrors the ideas that representatives of the City Attorney's Office have been quietly discussing with supervisors for at least several weeks (see "Sneak Attack," 2/7/01). And it's also aligned with proposals coming out of Mayor Willie Brown's Public Utilities Infrastructure Task Force.

Public power advocates like Alioto say the main problem with these proposals is that they come from suspect sources — sources that have blocked attempts to secure public ownership of the power system for years. The mayor has supported private energy interests for years, and the city attorney — whose husband's law firm counts PG&E as a major client — has blocked efforts to municipalize the system since she was appointed by then-mayor Dianne Feinstein in 1986.

But the connections to PG&E don't stop there. Hall's legislative aide Sean Elsbernd told us that he has been the primary researcher in the office on this issue. His last job was as a law clerk in the offices of

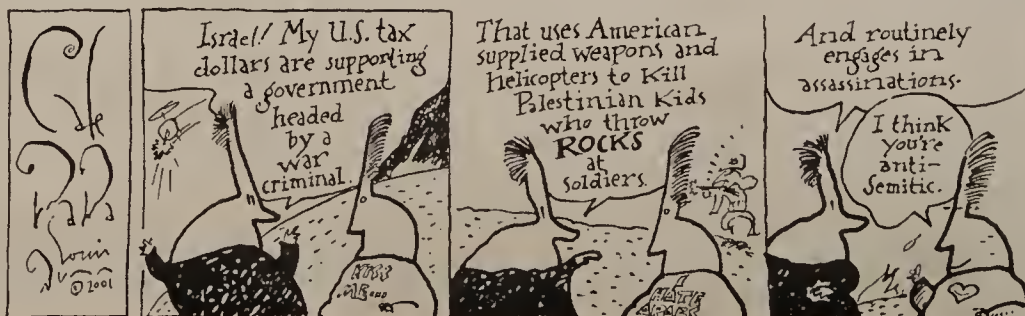
Nielsen, Merksamer, Parrinello, Mueller & Naylor, the law firm that fought Propositions L, N, and H — the slow-growth and housing initiatives — last fall. Attorney James Sutton, a partner in the firm, is the treasurer of the Coalition for Affordable Public Services, the PG&E-funded fake grassroots organization that was formed to fight the MUD petition, and which spent more than \$180,000 on this effort last year.

Elsbernd wouldn't tell us what he did for Sutton during the year and a half he worked in the office, because of attorney-client privilege, but he did say that he still speaks to Sutton once a week. Sutton and Elsbernd both told us that they have never discussed MUD in any substantive way.

Nevertheless, Hall's having an aide with such close relationships to a corporate firm that specializes in fighting citizen-driven efforts has raised questions for MUD advocates.

"Sutton's firm has been at the forefront of suppressing citizen petition campaigns

See "MUD" page 16



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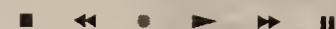
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The (raising) Rent Board

The San Francisco Rent Board, already content to disregard city voters, evidently plans to ignore the San Francisco Board of Supervisors as well. Proposition H, which would stop landlords from transferring the cost of home improvements to their tenants, was passed by voters in November. But a landlord lawsuit blocked Prop. H from taking effect until regulations are written; since November several pass-throughs have been approved. To stop the hemorrhaging, the supervisors approved an interim moratorium on capital-improvement rent hikes on Feb. 20.

Unfortunately for tenants, the moratorium won't kick in for another month, which leaves plenty of time for the Rent Board to approve millions of dollars worth of pass-throughs. "The Rent Board has denied us so many rights at the request of the landlords," said Lorraine Calcagni, who lives at Lombard Place Apartments, where tenants may face an \$8 million tab for new windows and a new roof.

At the Rent Board's Feb. 21 meeting, commissioner Larry Becker, who represents tenants, proposed that the board stop considering the pass-throughs. "I thought it was incumbent on the board to honor the will of the people as soon as reasonably possible," he told us. But commissioner Bart Murphy, a landlord, blocked the motion on the basis that the item wasn't on the agenda. Well, not his agenda anyway. *The moratorium will be discussed Tues/6, 6 p.m., Room 200, City Hall, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 252-4601.*

Sick of waiting

Asthma, bronchitis, leukemia, prostate cancer, breast cancer, AIDS, diabetes, heart disease, mold poisoning, posttraumatic stress disorder. Residents of Bayview-Hunters Point suffer from all of the above, according to their testimony at a special Feb. 20 San Francisco Health Commission hearing held in Hunters Point. While the speakers were glad to finally air their health concerns,

many complained that the Department of Public Health had taken far too long to start paying attention.

In opening remarks, DPH director Mitchell Katz reported that the Bayview has one of the highest rates for certain cancers, the highest number of asthma hospitalizations, and more toxic waste than any district in the city. So why did it take so long to get a hearing? The last town hall forum on health was more than 20 years ago, local activist Espanola Jackson said. Since then many of the problems have only gotten worse.

More than 50 residents spoke during the hearing, but many used their two minutes to express frustration. "I don't want a hearing," resident Kathy Perry said. "I want a strategic plan with funding behind it."

Freudian slip?

The San Francisco Planning Department last week was forced to suspend a permit it had issued for a computer server farm in the Mission Armory building.

By law the permit should never have gone out in the first place. The Mission Anti-Displacement Coalition filed for a discretionary review of the controversial project Nov. 2, just hours before the Planning Commission denied an earlier appeal on the project. Although that appeal was denied, the request for a D.R. should still have prevented the city from giving the developer, Eikon Investments, a permit. But the desk clerk who took MAC's request failed to notify the project planner until several days later. In the meantime a permit was granted Nov. 4.

When MAC's attorney Sue Hestor discovered that the mistake had gone uncorrected for more than three months, she immediately contacted the City Attorney's Office, which phoned zoning administrator Larry Badiner. Badiner acknowledged the error, but told us later, "People knew about this project for a long time, and if you're gonna file a D.R. in the last minute, that's a problem too."

Still checking into the matter, he requested a suspension of the permit Feb. 20.

Davis's darlings

In a well-orchestrated display of the San Francisco Housing Authority's tremendous power, more than 50 public housing tenants lined up to defend the agency during the Board of Supervisors' Feb. 26 meeting. The residents, many of whom double as employees of the SFHA, slammed Sups. Matt Gonzalez and Tom Ammiano for calling for legislation that would dissolve the SFHA Commission and place the SFHA under the board's control. Executive director Ronnie Davis did not comment but watched approvingly from his seat just a few feet from the podium.

Many residents expressed fear that they could lose their homes or jobs if the legislation were passed. Others argued convincingly that Davis and Mayor Willie Brown had improved public housing and changed their lives. But there was ample evidence that the residents had been coached in advance. One woman told us that she had received a phone call instructing her to testify at the meeting and to bring five friends. A flyer circulated among the residents gave them handy statistics about the agency's success. Gonzalez's legislative aide, John Henry Pearce, said that when he asked one man why he was wearing a blue ribbon supporting Davis, the man reportedly answered, "So I don't lose my job."

During roll call Gonzalez explained that his request for legislation was only a first step, one that he hoped would address many of the complaints he had received from tenants about the SFHA. He called the public comment period a "spectacle" based on a "great deal of misinformation." Undeterred by the opposition, Gonzalez called for a hearing on the criteria the SFHA uses to fund or defund tenant-run programs such as Ujamaa (see "The Turf War over Public Housing," 2/21/01).

Cassi Feldman

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by TOM TOMORROW

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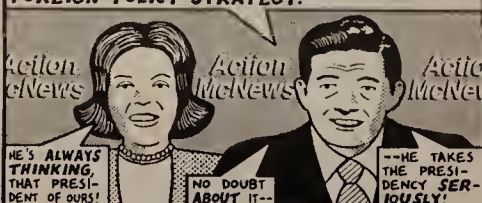
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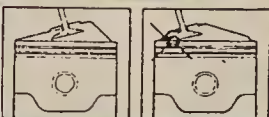
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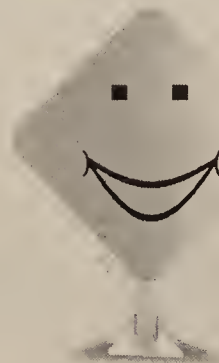
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Crybaby Inc.

Sup. Matt Gonzalez wants to hand over millions of dollars to 50 big corporations. On reflection, this is probably a good idea.

The companies, which do business in San Francisco, filed a lawsuit claiming the city's business tax structure is unconstitutional. They want the city to refund them the past three years' worth of business taxes. Those companies get enough breaks, and I'd hate to see them get another.

But Gonzalez, a highly regarded criminal lawyer, says the companies would be likely to win in court — leaving the city liable for \$800 million in damages. Better, he says, to cut our losses.

If I heard the argument from City Attorney Louise Renne, who's cozy with downtown interests, I'd be suspicious. But in his first month on the board Gonzalez has antagonized developers, landlords, PG&E, and the mayor. I find it hard to believe he's sold out just yet.

Still, you hate to let the bad guys win this one. Most of the plaintiffs in the suit are national or multinational corporations. Many are worth billions of dollars. Meanwhile, Muni and San Francisco General Hospital are still in trouble, and there's a budget crunch on the way.

If the city loses the case or decides to settle, we'll need to revamp the tax laws. That's an opportunity to find a legal, constitutional way to make those companies pay what they owe.

Here are some of the companies that want to take \$800 million from the General Fund: Bechtel, Chevron, Gap Inc., General Motors, the Giants, Hearst, Hewlett-Packard, IBM, Kodak, Levi's, Macy's, PG&E, Safeway, Schwab, and Walgreens.

Let's put them on notice: mess with us, and we'll mess with you back.

Process cheese

Now that plans are afoot to reclaim the privatized Edison Academy, Mary Hernandez has become a stickler for good government.

School-board member Hernandez has always backed Edison Schools Inc., the for-profit company that has run the school since 1998. At a board committee meeting last week, she voted against a proposed investigation that could lead to the revocation of the school's contract. "I don't want to be part of a sham process," she said.

Let's get this straight: Conducting an assessment of Edison — something the board committed to doing twice a year but hasn't followed through on until now — is a sham process. But the approval of Edison's charter, a secret contract that was originally placed on the board's consent calendar, was a model of righteousness.

Board member Dan Kelly hasn't forgotten Hernandez's response to his objections the night she voted to turn over a public school to a private firm.

"I'll quote Commissioner Hernandez from the night the Edison charter was

passed," Kelly said at the committee meeting. "Questions about process are raised when you're losing and you can't think of anything else."

Hernandez said an investigation would be meaningless, because "for many board members [the results are] predetermined. They're intent on revocation."

The company certainly doesn't want school-board members poking their noses in. Greg Zhovreboff and Babe Kawaii-Bogue are the student representatives on the school board. (Their votes aren't counted, but they participate in board discussions.) On Feb. 23 they went to visit Edison to see the school for themselves. Edison principal Vince Matthews turned them away.

"They showed up unannounced, when I was getting ready to conduct a student-of-the-month assembly," Matthews said. "I said I'd love to take them on a tour [at another time]."

Zhovreboff said he asked if they could tour the building unescorted and were rebuffed; Matthews said he doesn't recall that exchange. "He said we could come back on Monday, but there's no way we can get out of school again," Zhovreboff said.

The pair then went to nearby public schools Horace Mann Middle School and Cesar Chavez Elementary. Administrators at both schools allowed them to roam at will.

Zhovreboff says Edison is keeping him from doing his job. "I represent those students, and I was unable to see those students," he said.

The enemy of my enemy is my friend

The skirmish between Sups. Chris Daly and Leland Yee hasn't died yet.

Last week this column described the fuss over Yee's resolution honoring new labor secretary Elaine Chao. Daly sent the commendation to committee for discussion, saying the board shouldn't be giving props to a right-wing opponent of affirmative action.

Then Yee appeared at a strange press conference alongside Chinese business leaders who branded Daly a racist. Yee's camp said the supervisor was embarrassed by those remarks.

A few hours after we went to press last week, Daly stepped it up. At the supes' Feb. 22 meeting he introduced a commendatory resolution of his own: one honoring Superior Court judge Lillian Sing.

Sing, who helped found Chinese for Affirmative Action, is the first Asian American woman to be appointed to the bench in northern California. More to the point, though, she's tipped to run against Yee if he decides to run for state assembly next year. Yee didn't return calls for comment, so we don't know if he's going to support the resolution. ❖

Additional reporting by Tali Woodward.

Got a tip? E-mail Gabriel Roth at gabriel@sfbg.com.

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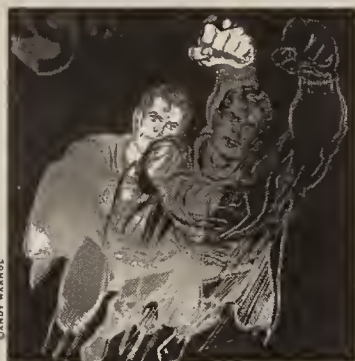
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April 11

news on guard

So these laws are meant to be followed?

Catholic Healthcare West is trying to shut several psychiatric programs at St. Mary's Medical Center as quietly as possible (see "Shrinking Psych Programs," 2/14/01). But Sup. Matt Gonzalez doesn't want the company to get away with it. Under 1988's Proposition Q, known as the Health Care Planning Ordinance, private hospitals are required to notify both employees and the city's Health Commission at least 90 days before they plan to reduce services. The Adult Partial Hospitalization Program shut its doors Feb. 23, and CHW didn't alert the commission until the day before. Gonzalez asked the city attorney Feb. 23 to issue a writ of mandamus that could force the hospital chain to reinstate services.

"So often it seems like the hospitals just act first and talk about it later — it's not a very good model," Gonzalez told us. If the City Attorney's Office does not believe that the writ is an appropriate remedy, Gonzalez added, he will find another way to enforce Prop. Q. He said the city could, for example, challenge the nonprofit status of hospitals that violate the measure.

CHW administrator Wade Rose acknowledged that the company sometimes misses the Prop. Q deadline: "Telling people 90 days before a program is going to close causes all sorts of consternation." But he was quick to dismiss Gonzalez's action, saying, "The state of California oversees health care" and "I'm not aware of any time the county has [forced a company to reinstate health services]."

The California Nurse's Association will protest the closures March 1, 1–5 p.m., outside of St. Mary's Medical Center, 450 Stanyan, S.F. For more information call 510-273-2272. The San Francisco Health Commission will hold a hearing on the issue March 20, 3 p.m., 101 Grove, Room 300, S.F. (415) 554-2666.

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Marina

From page 11

breakwaters constructed. Clarkson contends that new barriers wouldn't necessarily stand high enough to obstruct the view from the Marina Green. Girardot, though, showed the *Bay Guardian* data produced for the city in April 2000 that depicts the barriers 10 feet above water level at low tide.

In June 2000 the City Controller's Office produced the audit. It blasted the city's oversight of the harbor. And not only did it urge that a private outfit take over operations, but it also pointed out the merits of Westrec's work in other cities.

Newsom picked up on the audit and started to push the issue. "The report is accurate, and it isn't surprising, given the long history of problems," Newsom told the *San Francisco Chronicle* last June. "It condemns the city's efforts."

The new Board of Supervisors first considered the matter Feb. 13 at a

meeting of its Audit and Government Efficiency Committee, when Newsom put forward a resolution calling for the audit to be implemented. His proposal specifically urged Rec and Park to consider a public-private partnership to redevelop and operate the harbor. Sup. Chris Daly changed Newsom's proposal to drop that point. Daly replaced it with language stating that a public-private partnership or privatization of the operations would be the "least preferable option" and "may be injurious to the city." Newsom agreed to Daly's changes. Later he told us he had only urged the department to consider a private partnership because he knew the state requires cities seeking loan money for harbor renovation to hold a public hearing on turning operations over to a private entity.

Newsom said, "It's clear that we're opposed to privatization." ❖

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

MUD

From page 11

for a long time," Joel Ventresca, cochair of the Coalition for Lower Utility Bills, told us. "I think this should be a major concern for those who are seeking to establish a public power system."

"To think there is some connection between my office and PG&E [because of Elsbem's job] is preposterous," Hall countered.

Meanwhile, efforts to form the MUD have stirred up talk at the state level as well. Last week, Alioto said, state senator John Burton called her to say he's been asked to investigate ways to change the state law that governs MUDs. His main goal, she said, is to change the way MUD ward directors are elected to a district elections process similar to that of the Board of Supervisors.

Currently MUD law provides for five wards, or MUD districts, with one director representing each ward. The election, however, is held at-large, which means that every citizen can vote for all five directors.

It's unclear what the full impact of any such change would be on the local efforts to form a MUD. We called Burton to find out who's lobbying his office and how exactly he wants to change the law. He could not be reached for comment. ❖

P.S. Another Hall sellout: Though he claimed during the campaign to be a supporter of the slow-growth initiative (Proposition L), Hall voted against a live-work loft moratorium Feb. 20 that would have carried out part of Prop. L's mandate.

E-mail Rachel Brahinsky at rachel@sfbg.com.

Activism for global justice

Thursday, March 1, the International Action Center invites activists to join organizational efforts at a general meeting. Topics include U.S. involvement in Colombia, the California energy crisis, and actions to defeat the Free Trade Area of the Americas. 7 p.m., *International Action Center office, 2489 Mission, Suite 30, S.F. (415) 821-6545.*

Environmental justice in Oakland

Thursday, March 1, join Greenaction for Health and Environmental Justice, Asians and Pacific Islanders for Reproductive Health, and others at a rally at Integrated Environmental Systems Inc.'s commercial medical-waste incinerator. Located in Fruitvale, a low-income community of color, the incinerator emits highly toxic chemicals and metals and has a track record of permit violations. Rides are available from Fruitvale BART station (5-5:15 p.m.). 5:30 p.m., *Integrated Environmental Systems, 499 High, Oakl. (415) 252-0822 or (510) 434-7901, ext. 304.*

Support rape victims: eat out

Thursday, March 1, support rape crisis center San Francisco Women Against Rape by eating breakfast, lunch, or dinner at one of two dozen restaurants that have agreed to donate a portion of the day's proceeds to the group. Contact SFWAR for a complete list of participating restaurants and their locations. Call San Francisco Women Against Rape at (415) 861-2024 or go to www.sfwar.org.

In defense of the U'wa

Thursday, March 1 and Tuesday, March 6, support the indigenous U'wa of Colombia in their struggle to defend ancestral lands from oil exploitation by L.A.-based Occidental Petroleum. On Thursday the Velvet Lounge hosts a benefit concert and screening of Amazon Watch's documentary "Kajka Ika: Defending the Heart of the World." Native American activist and spoken word artist John Trudell performs Tuesday, the second anniversary of the murders of Terence Freitas, Ingrid Washinawatok, Lahe ena e Gay, and three North American human rights workers during a visit to U'wa territory. Proceeds benefit the U'wa tribe. *Thurs/1, 7 p.m., Velvet Lounge, 443 Broadway, S.F. \$10. (415) 440-2659; Tues/6, 8 p.m., San Francisco Women's Building, 3543 18th St., S.F. \$10-\$15 sliding scale. (408) 846-8680.*

Socialism and globalization

Friday, March 2-Saturday, March 3, UC Berkeley hosts two conferences on socialism. "Socialism and the Struggle for Global Justice" features forums on the crisis in Palestine, race and class in the 2000 elections, and the fight against misogyny. The Northern California Socialist Conference includes workshops on organizing against Bush, abortion rights, civil rights, and cross-border labor solidarity. "Socialism and the Struggle for Global Justice," *Fri/2, 7-9:30 p.m., 2040 Valley Life Sciences Bldg., UC Berkeley, Berk. Free; Sat/3, 10:30 a.m.-5 p.m., 200 Wheeler Hall, UC Berkeley, Berk. \$5 donation. (415) 552-8236. Northern California Socialist*

Conference, 11 a.m.-6 p.m., 100 Valley Life Sciences Bldg., UC Berkeley, Berk. \$5-\$15 donation. (510) 594-4081.

Mobilize against displacement

Saturday, March 3, the city of Berkeley's Office of Economic Development and the University of California Institute of Urban and Regional Development sponsor a forum on the struggle to keep Berkeley affordable. In Oakland, the Coalition for Workforce Housing, Just Cause, PUEBLO, and others take a walking tour to protest displacement and demand low-income housing and services and a just-cause eviction ordinance. *Forum, 10 a.m.-1 p.m., Rosa Parks Elementary School, 920 Allston Way, Berk. (Free. (510) 705-8123. Walking tour, 11 a.m., City Hall, 1 Frank H. Ogawa Plaza, Oakl.; rally 1 p.m., Hamilton Hotel parking lot, Telegraph and 22nd St., Berk. (510) 663-3830.*

Stop Mumia's execution

Saturday, March 3, join the Mobilization to Free Mumia Abu-Jamal in planning for the coming critical months in the struggle to defend Mumia from execution and demand a new trial. Lunch is included. 10:30 a.m.-3:30 p.m., *Centro del Pueblo, 474 Valencia, S.F. (415) 695-7745.*

Urban composting

Saturday, March 3, learn how to turn your kitchen scraps into rich soil for your plants at an urban-composting workshop provided by the San Francisco League of Urban Gardeners. 10 a.m.-noon, *Garden for the Environment, Seventh Ave. at Lawton, S.F. Free. (415) 285-7584.*

'In Song and Struggle'

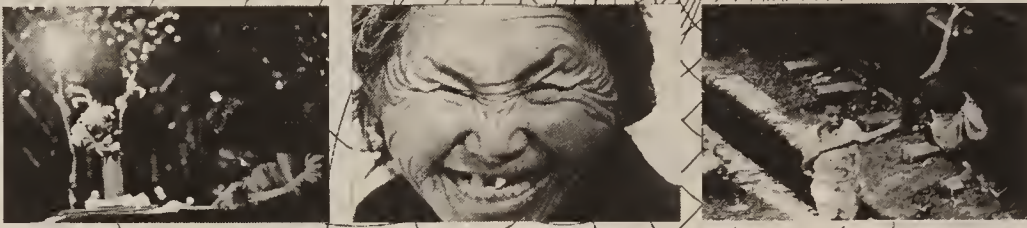
Sunday, March 4, CopWatch presents "In Song and Struggle," an evening of music and poetry. Performers including Shelly Doty, Rebecca Riots, Aya de León, and other Bay Area female artists commemorate International Women's Day and celebrate the organization's 11-year anniversary. Proceeds benefit Berkeley CopWatch. 4-10 p.m., *Ashkenaz Music and Dance Community Center, 1317 San Pablo, Berk. \$8-\$15. (510) 548-0425.*

Stop medical apartheid

Monday, March 5, more than 40 large pharmaceutical companies take the South African government to court to prevent South Africa from producing generic AIDS drugs or importing them at the lowest market price from India or Brazil. Join international protests against those suing South Africa at a picket and non-violent civil disobedience in front of Bayer Corporation. The event is organized by ACT UP-East Bay. *Noon, Bayer Corporation, 820 Parker, Berk. (510) 568-1680. ♦*

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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Genre: Rock & Pop

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06

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Warren Zevon

Track: I was in the House When the House Burned Down

Genre: Rock & Pop

Description: Zevon's previous album was critically acclaimed in 2000

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07

TRACK

Amon Tobin

Track: Sordid

Genre: Dance & DJ

Description: A mixture of jungle, jazz and Brazilian music

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08

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Trick Daddy

Track: Nann

Genre: Rap & Hip-Hop

Description: Edited & unedited versions of this hit are available

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09

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John Scofield

Track: Blackout

Genre: Jazz

Description: Scofield is the top jazz guitarist in the business

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10

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Dar Williams

Track: Starman

Genre: Folk

Description: One of America's most acclaimed singer/songwriters

SOURCE

news

an agenda for the new supervisors



GUARDIAN PHOTO BY PAT MAZZERA

Caring for the caring: Dr. Theresa Palmer, an attending physician at Laguna Honda Hospital, is one of many doctors citywide experiencing staff shortages that have left patients at risk and employee morale near the breaking point.

Critical condition

A prescription for solving San Francisco's public health crisis.

By Bruce Mirken

San Francisco's public health care system, long regarded as one of the nation's best, remains in crisis. Shrinking federal and state payments and inadequate local funding have crippled the city's network of hospitals and clinics, which not only care for the poor but also include the region's only trauma center for victims of severe accidents or violence. "I don't know how long we can keep the hospital safe under these conditions," San Francisco General Hospital chief of medicine Dr. Talmadge King said recently.

Owing to chronic staff shortages, S.F. General Emergency Department attending physician Dr. Eric Isaacs said, "we are dangerously close to harming somebody."

Partial relief coming from the federal government this year offers an opportunity for recovery. But doctors, nurses, and others who work in San Francisco's Community Health Network (CHN) — the Department of Public Health's system of hospitals and clinics — say it will take more than money. The system, they say, is dysfunctional because bad decisions are made without input from the people doing the work, resulting in needless suffering and plunging staff morale, while the department's "economies" actually end up wasting precious dollars.

Last year, for instance, DPH director Dr. Mitchell Katz proposed sending more psychiatric patients to Laguna Honda Hospital in order to cut back on expensive beds at S.F. General. But Laguna Honda's psychosocial wards are understaffed — so these patients, whose behavior can be erratic and dangerous, often go without adequate supervision.

"We can't really keep up with them because of the staffing problems, and then something bad happens: they hit someone, they scare someone, they put someone down," explained Dr. Teresa Palmer, who has been an attending physician at Laguna Honda for 11 years. The patient ends up returning to S.F. General, "not because they're doing anything that's that bad, it's that there are these open wards with not enough staff. So there they are back at Psych Emergency Services, back clogging up the psychiatric ward at San Francisco General."

This merry-go-round reflects the department's habit of managing scarcity through top-down decisions. What's needed is a recommitment to providing quality care to all, an honest budgeting process in which the real-world effects of funding decisions are openly debated, and a willingness to listen to frontline staffers rather than make decisions by administrative fiat. But there was no sign of such a commitment when the San Francisco Health Commission approved the DPH's proposed 2001–2002 budget in January. The San Francisco Board of Supervisors will have to manage the DPH more aggressively than it has in years if San Francisco's public health system is to survive.

Grim times at Laguna Honda

Near the top of the public health critical list is Laguna Honda Hospital, the city's longtime skilled-nursing facility. In 1999, voters, moved by heart-tugging images of frail old folks, overwhelmingly passed a bond issue to rebuild Laguna Honda. But the reconstruction has yet to begin, and doctors who work there say staff shortages have so degraded care that patients are at risk and staff morale is near the breaking point.

Many employees were reluctant to speak on the record. "There's a lot I'd

like to tell you, but I don't want to lose my job," one said. Even physicians whose affiliation with UC San Francisco should protect them said they feared retaliation if they spoke out.

Those who would comment painted a disturbing picture.

Palmer estimates that Laguna Honda is short about 60 staffers, including four doctors, two psychologists, and speech therapists, nurses, certified nursing assistants (CNAs), and housekeeping staff. With positions left unfilled to achieve "salary savings," she said, "everyone else has to do that person's job." Physicians must do jobs that missing registered nurses (R.N.s) would be doing; an R.N. stops to feed a patient who won't eat without help, the job of a CNA; and CNAs, Palmer said, "have to do laundry and basic cleanup because housekeeping is understaffed."

Some jobs don't get done. Meals are missed, baths skipped, and some immobile patients don't get turned as often as they need to and develop rashes or bedsores. Essential tasks generally get handled, Palmer said, but "quality of life doesn't get dealt with."

Some nurses have become so concerned about safety — and the chance of a lawsuit if something goes wrong — that they have been filing written objections when they are forced to work at what they consider dangerous staffing levels.

An inhumane and money-wasting "revolving door" exists for patients battling addictions, Laguna Honda psychiatrist Dr. Laura Duskin said. Forty percent of Laguna Honda's patients have an addiction problem, according to Duskin, yet the facility has no addiction ward and is "badly understaffed" in the area of substance abuse treatment. And while these patients suffer from a complex array of

Continued on page 20

This is the first article in an ongoing series exploring policy dilemmas and solutions for the new San Francisco Board of Supervisors.

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news an agenda
for the new supervisors

Public health

From page 18

medical and behavior problems, there is "no integration of care," Duskin said.

Typically, she explained, a patient enters the S.F. General Emergency Department after suffering an accident while drunk. Once stable, he or she is sent to Laguna Honda for longer-term rehabilitation. But those who get no addiction treatment are often back in the emergency room a few months later after another accident. "They rotate through the system again and again," Duskin said. "These are the people who are costing CHN a ton of money. The CHN is not savvy at all about figuring out how to serve these complex patients. They don't ask their frontline providers. The CHN is broke because of poor management."

What the board must do

• **Commit to quality universal care** The city's goal should be quality health care for all San Franciscans. But the Strategic Plan just adopted by the Health Commission makes no commitment to this. Worse, the resolution approving it makes scarcity official policy, stating that the DPH "will never fully meet service needs.... As a result the Department must prioritize services in order to provide care within its budgeted allocation." The new board must commit to ending this cycle of scarcity and false economies.

• **Appropriate enough money** The Emergency Coalition to Save Public Health estimates that it will cost just over \$24 million annually to end the staff shortages but that doing so would save about \$10 million by eliminating inefficiencies caused by understaffing.

Full staffing must include the neighborhood health centers and community mental health services. Martha Hawthorne, a public health nurse at the Castro/Mission Health Center, noted that the clinic's drop-in hours — vital for some patients whose circumstances make it hard to make and keep appointments — were cut last spring, as was a nurse-run immunization clinic. "We can't see all the patients we want to see," she said.

Jennifer Friedenbach of the Coalition on Homelessness added that despite DPH director Katz's expressed desire to reduce inpatient psychiatric care at S.F. General, outpatient mental health services remain badly underfunded. "People are not getting community mental health services, so we get all these police calls and 5150s [in which a person deemed dangerous can be hospitalized involuntarily]," she complained. In the long run, adding outpatient services will save money; treating patients through Psych Emergency is the most expensive way to provide psychiatric care.

• **Demand truth in budgeting** The State Health and Safety Code requires county boards of supervisors to hold public hearings before closing, eliminating, or reducing the level of medical services. Notice must be posted at the entrance to all county health facilities at least two weeks in advance.

But last year no such notice was posted, despite the fact that San Francisco made serious cuts in services, including the elimination of six intensive-care beds at S.F.

General and of the hospital's outpatient infectious disease clinic. The old Board of Supervisors failed to challenge Katz's claim that his budget was "without service cuts."

The new board must end such nonsense and follow the law. The Emergency Coalition's suggestion of a full-scale management audit is worth pursuing.

• **Listen to the staff** Fictional budgets leave CHN employees to clean up the mess. Last year S.F. General was budgeted for just 290 inpatient beds, based on Katz's claim that the number of patients could be cut. Hospital staff disagreed, and they were right: the hospital's census figures have averaged 310 patients. Yet Katz again claims the inpatient count will go down to 290 and has budgeted accordingly for next year. "By definition it won't work," Dr. King said. "It's asking staff to take care of 20 more patients than we're staffed to take care of. People can't take it."

Public hearings are a must, but the board should also visit the hospitals and clinics and talk to staff and patients on-site. "Don't talk to the people in power who have something to lose if things don't look good," Duskin advised. "If the board wants to know what's going on, they should go talk to the people who work at Laguna Honda or S.F. General — without a chaperone.... DPH writes very good-sounding reports that don't reflect what's going on."

• **Monitor closely** Last year the health crisis only got significant attention from the board during budget discussions. A committee or subcommittee monitoring the DPH could oversee a management audit and demand follow-up on concerns raised by staff.

• **Lobby aggressively** The state and federal governments can and should do more to aid local health departments, especially in light of state law that mandates the rebuilding of hospitals (including S.F. General) that don't meet seismic standards. With the United States running large surpluses, San Francisco must demand that the health care safety net be funded before any big tax cut.

• **Give patients a voice** A democratically elected patient representative on the Health Commission would add a desperately needed reality check.

The city needs a positive vision. "It might be fruitful to ask whatever happened to the mayor's blue-ribbon committee report on universal access to health care," noted Bob Prentice, former head of the DPH's public health division. That plan — which involved combining city workers and small-business employees into a purchasing pool to buy coverage — had its critics and has been replaced by a limited proposal to cover uninsured children.

The question, Prentice said, is, "How can the mayor, Board of Supervisors, and the health department become a force to create a more unified health care delivery system in San Francisco that provides universal access and does not jeopardize union jobs and compensation packages that enable people to live in San Francisco?"

That sort of big-picture thinking requires getting out of the DPH's current mind-set of managing scarcity — and it won't happen unless the board makes it happen. ❖

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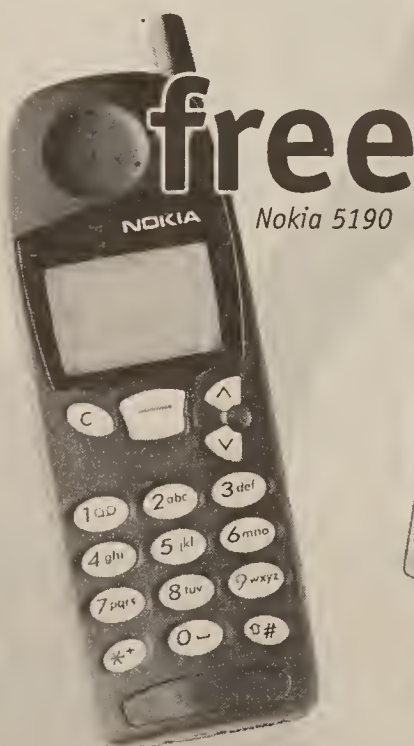
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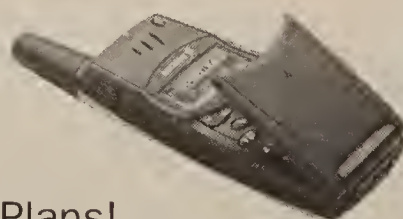
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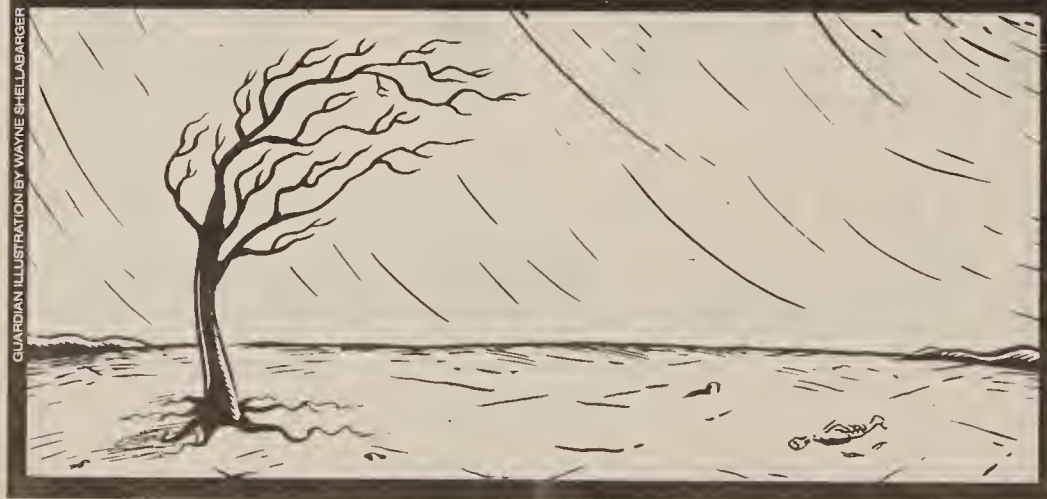
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The global warming crisis

How our energy policies are killing our planet. *By Ross Gelbspan*



GUARDIAN ILLUSTRATION BY WAYNE SHELLABARGER

California's energy nightmare and its struggle with the impacts of deregulation is one small battle in a much larger war.

Consider the planet.

With our oil and coal burning, we have loosed a continuing wave of violent and chaotic weather across the globe. The human and economic costs are astounding. A recent report from Munich Reinsurance estimates that in a few decades climate change costs will total about \$300 billion a year.

Take the last two years. In 1999 we saw:

- record drought in the northeast and mid-Atlantic regions, which led to declarations of emergency in six states;
- a heat wave that killed 271 people in the Midwest and Northeast;
- Hurricane Floyd, with its \$1 billion-plus damages;
- a super-cyclone in eastern India that killed some 10,000 people;
- the torrential rains and mud slides that left some 15,000 dead in Venezuela.

And 2000 brought us:

- the worst flood in more than half a century, leaving hundreds of thousands homeless in southern Africa;
- more than 64,000 drought-driven wildfires in the western U.S. that consumed an area larger than the state of Maryland;
- flooding in northern India that left 4.5 million homeless;
- a record 84-day drought causing \$600 million in agricultural losses in north Texas;
- the spread of a new desert in the fertile highlands of northern China;
- the worst flooding in Britain last November in at least 273 years, since the beginning of record keeping;

- the melting of a nine-foot-deep ice pack at the North Pole into a mile-wide lake.

The weather changes are only the most visible manifestation of what our coal and oil emissions — generated about equally by the transportation, industrial-use, and home-heating and -cooling sectors — are doing to the planet.

In 1999 two islands in the South Pacific were permanently submerged by rising sea levels. The surface waters of the eastern Pacific have heated up by three degrees Fahrenheit in 20 years, threatening the survival of a number of species of fish and seabirds. Warming is propelling the northward movement of fish, insects, animals, and ecosystems.

The deep oceans are heating up. One result: a Connecticut-sized piece of Antarctic ice shelf broke off in spring 1998; two more of equal magnitude split off last April. Deep ocean warming is also fueling more severe El Niños, the recurring pools of warm water in the western Pacific that play havoc with weather patterns all over the world. High above the oceans, most of Earth's glaciers are retreating at accelerating rates. The biggest glacier in the Peruvian Andes was retreating by 14 feet a year 20 years ago; today it is shrinking by 99 feet a year. Since 1993 the second-largest glacier on Earth, the Greenland ice sheet, has been losing two cubic miles of ice a year — enough to cover the state of Maryland with a foot of ice. The tundra, which for thousands of years absorbed methane and CO₂, is now thawing and releasing those gases back into the atmosphere.

Scientists are documenting the warming-driven northward migration of tropical diseases. An August 2000 report by *Scientific American* revealed that warming accelerates the breeding rate and the biting rate of insects. It also accelerates

the maturation of the pathogens they carry. And it is propelling them to altitudes and latitudes that only a few years ago were too cold to support their survival. As a result, mosquitoes are spreading malaria, yellow fever, and dengue fever to populations that have never previously been exposed. Globally, the incidence of malaria over the last five years has quadrupled.

And it's likely to get much worse: the World Meteorological Organization projects heat-related deaths will double in the next 20 years.

A planet spinning out of control

The heating up of the planet has intensified so exponentially over the past decade that even scientists and experts on the cutting edge have been caught off guard. Their newest prognoses indicate a climate altered so radically that there is little time left to reverse its effects.

Many members of the Intergovernmental Panel on Climate Change (IPCC) — a U.N.-sponsored group of more than 2,000 scientists from 100 countries — say today that the climate is changing much more quickly than they had anticipated even a few years ago. Similarly, climate scientists at the U.K.'s Hadley Centre for Climate Prediction and Research found in November that climate change is occurring 50 percent more quickly than had been projected.

Last winter, in an extraordinary joint statement, the chief meteorologist of Great Britain and the head of the U.S. National Oceanic and Atmospheric Administration declared the climate situation "critical" and urged humanity to begin now to reduce its consumption of carbon-based fuels.

For perspective, consider that the deep oceans are warming, the tundra is thawing, the glaciers are melting, infectious dis-

eases are migrating, and the timing of the seasons has changed — all from one degree of warming. And the earth will warm by up to 10 degrees later in this century, according to a January report from the IPCC.

An IPCC panel on the impacts of warming declared in February that while a few areas will actually benefit from the higher temperatures, "most of earth's people will be losers" in a succession of ecological disruptions.

Facing up to the crisis

While negotiators from 160 countries try to resurrect the recently failed climate talks, it is worth noting that even if approved, the Kyoto Protocol could achieve carbon reductions by industrial countries of only about 6 percent below 1990 levels.

The requirements of nature are far greater: restabilizing our climate requires cuts of 70 percent.

That implies a global transition away from coal and oil to an energy economy based on hydrogen-powered fuel cells, solar systems, wind farms, and other non-carbon energy sources.

The rewiring of the planet with clean energy must be a worldwide effort. Even if the United States, Europe, Canada, Australia, and Japan were to cut their emissions dramatically, those cuts would be overwhelmed by the coming pulse of carbon from India, China, Mexico, Brazil, and all the developing countries that are struggling to stay ahead of the undertow of poverty.

The good news is that a properly structured global energy transition could create a surge of new wealth in the global economy. It would create millions of new jobs, especially in the developing world, and turn impoverished nations into more robust trading partners.

This shift doesn't entail any long-term decline in living standards; no one is suggesting we all sit in the dark. An economy based on hydrogen, fuel cells, gas-fired cogeneration, photovoltaics, and solar and wind power can provide all the energy we require today, and then some. A recent Department of Energy study noted that a series of wind farms, sited in known wind corridors in South Dakota and Nebraska, could supply enough electricity to meet the United States' entire consumption demands.

The current problem with all renewables is that they are too expensive. What they need in order to become economically competitive with coal and oil is mass production and economies of scale.

If, for instance, the Kyoto Protocol were to adopt a progressively more stringent fossil fuel efficiency standard — with every country beginning at its own baseline to increase its fossil fuel efficiency by about 5 percent a year — it would create the mass markets to bring down the price of renewable sources, making them economically viable alternatives to coal and oil.

Today's dominant emissions-control mechanism, known as emissions trading, has proved ineffectual and deeply inequitable. While industrial countries, for instance, want emissions allocations to be based on 1990 levels in order to maintain their economic clout, developing nations want them based on a

more democratic per capita basis. But since a U.S. citizen generates about 25 times more emissions than a citizen of India, the per capita approach would devastate the U.S. economy.

By contrast, a progressive fossil fuel efficiency standard would be equitable to all countries. It would also be far easier to monitor than emissions trading. A nation's progress would be charted by calculating changes in the ratio of its carbon fuel consumption to its gross domestic product. A country would be obligated to reduce emissions by 5 percent a year while maintaining the same level of economic output; alternatively, a country's economy could grow by 5 percent if it produced no additional emissions. The standard would require countries to draw increasing amounts of their energy from noncarbon, renewable technologies until they attained the 70 percent reduction that nature requires.

The very act of addressing the climate crisis would bring home the realization that we are living on a finite planet — and that our collective actions are altering huge natural systems. A revamping of the globe's energy systems could also generate a new, pervasive ethic of sustainability that would permeate our institutions and policies.

End games

California's power crisis is not taking place in a vacuum.

Because of the unusual drought in the Pacific Northwest and the unseasonal lack of snow due to warming-altered precipitation patterns, the California power crisis will intensify this summer without the normal supply of power from hydroelectric systems, officials warn.

The next 40 years will bring either heightened environmental catastrophe or a coordinated global transition to clean energy that will leave the world more stable, prosperous, equitable, and peaceful than at any time in memory. That transition must begin — and begin soon — in the California legislature, the boardrooms of Detroit, and the General Assembly of the United Nations. Ironically, while many environmentalists have already written off the Bush administration, it is likely that the interests backing Bush will be more alert than the Clinton administration was to the economy-expanding potential of an energy transition. (Despite his rhetoric, Al Gore consistently obstructed the efforts of other governments to forge a meaningful climate treaty.)

Nature doesn't much care who the president is. Given the massive costs of inaction and the beginnings of an unprecedented succession of ecological disruptions, food shortages, disease outbreaks, and economic collapses, the United States must begin responding very soon to the climate crisis.

By pure coincidence or timing, California once more finds itself on the leading edge of history. ❖

Boston-based journalist Ross Gelbspan is the author of The Heat Is On: The Climate Crisis, the Cover-Up, the Prescription (Perseus Books, 1998). He maintains the Web site www.heatisonline.org, a project of the Green House Network.

Culture ADVENTURES OF DEATH

A HISTORICAL TRAGEDY BY **John Marr**

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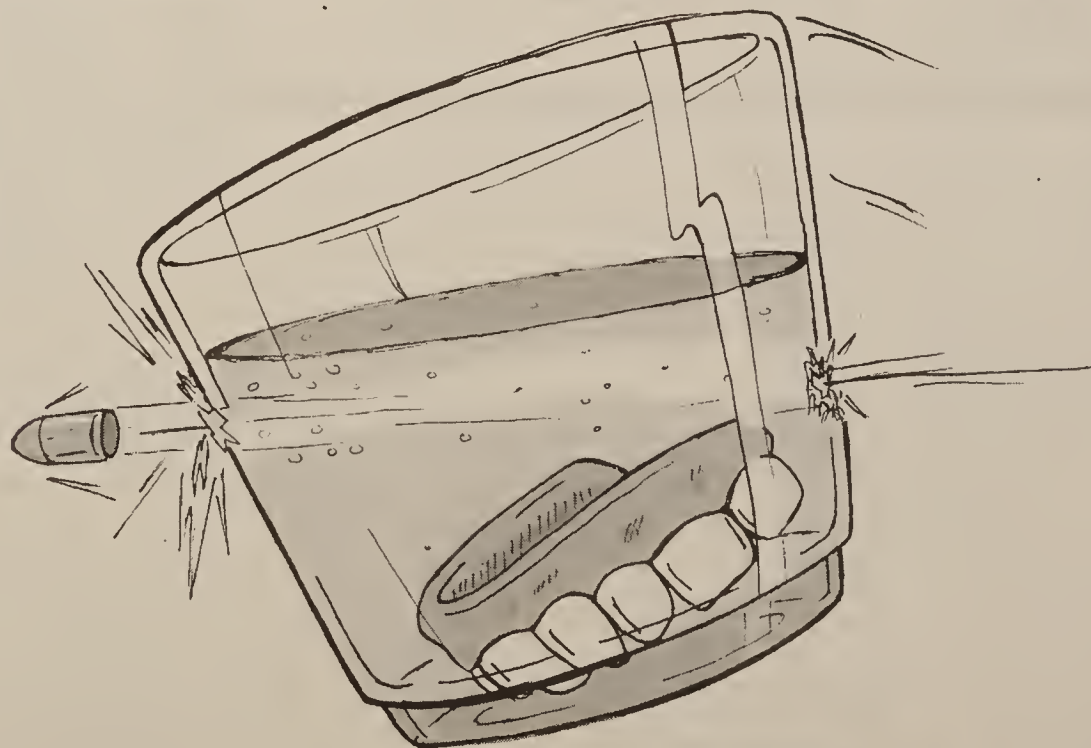
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GUARDIAN ILLUSTRATION BY JERRY BUSINESS

To Samuel Chalfant, it seemed that Josiah Bacon had been after him since the day he graduated from dental school. He had abandoned his first practice in Wilmington, Del., in 1873 rather than pay the 45-year-old businessman the tribute he demanded. His second practice, in St. Louis in 1875, came to an equally ignominious end, crushed by a welter of claims and injunctions filed by Bacon. And now Chalfant's nemesis was in San Francisco, loudly threatening to finish him once and for all.

As the burly, 35-year-old dentist later told the San Francisco police, he realized he had lost. The time had come to make peace. When he called on Bacon that Easter Sunday morning in 1879, Chalfant said, he had nothing more sinister on his mind than complete capitulation. Bacon's claims may have been unjust and unreasonable, but Chalfant was willing to pay him the money he demanded so he

could go back to being a plain and simple dentist. As for the gun he was carrying in his pocket, well, he had his reasons.

Bacon was staying at the Baldwin Hotel, a posh hostelry on Market Street at the foot of Powell Street. Chalfant knocked on the door of Bacon's third-floor suite shortly after 9 a.m. Bacon opened the door and frostily invited Chalfant in. Chalfant bitterly recalled, "He didn't show me the courtesy one gentleman would expect of another. He did not ask me to take a seat." Bacon turned from Chalfant and resumed preparations for church. As Bacon stood in front of the mirror to adjust his cravat, Chalfant leaned against a chair and began to plead his case.

The barely civil atmosphere evaporated quickly. According to Chalfant's statement, Bacon quickly took on a "hard and harsh manner" and "became overbearing." The businessman turned from the mirror and strode across

the room toward Chalfant. "Undeterred by the dentist's height or size, he looked him in the eye and informed him in no uncertain terms that payment was no longer an option. He would stop at nothing less than making an example out of Chalfant and seeing him imprisoned.

As Bacon's torrent of abuse continued, Chalfant reached into his pocket and pulled out his pistol. He told the police he only did it "in order to command [Bacon's] respect." It didn't work at first. Bacon only laughed defiantly and derisively at the distraught dentist. But his laughter quickly faded when he saw the fevered look in Chalfant's eyes. Was respect — or, perhaps even an offer of a seat — in the offing? Alas, before Chalfant could tell, his gun did as guns brandished before one's adversaries do. The sound of a shot filled the room.

Chalfant insisted it was an accident. He'd had no intention of shooting Bacon; his gun, described in the newspapers as a "self-cocker," went off "accidentally" as he leaned his gun hand against the chair. But like all accidental shots, it was perfect. The bullet hit Bacon just above the waist. With an astonished look on his face, Bacon said, "Oh don't," before falling to the floor. Somehow he managed to struggle back to his feet, only to quickly collapse — for good. Chalfant tried to render aid, but it was too late. Bacon was dead.

Chalfant recalled his terror at this unexpected turn of events. He expected mobs of people attracted by the thunder of the shot to burst through the door at any moment. The dazed dentist went into the bedroom and sat on the bed, awaiting capture.

A minute passed. Then 5 minutes, 10. There were no sounds of running footsteps or excited voices. No one even knocked at the door. Befuddled, Chalfant stepped out into the hall. It was empty; everyone on the floor was down at breakfast. Pocketing his pistol, he slipped out of the hotel via a back staircase.

In his haste, he left the room door ajar. As the morning wore on, a few passersby noticed the partially dressed man lying sprawled on the floor but thought little of it. No blood was visible. To the casual observer Bacon looked like just another Sunday-morning sufferer from Saturday-night "overintoxication" — a not uncommon sight even in the finest San Francisco hotels. It wasn't until noon that a chambermaid discovered Bacon was dead.

The papers played up the "Baldwin Hotel Mystery." But even as they compared the killing to the works of "the thugs of India or those planned by La Mafia," the police were combing departing steamers for decamping dentists.

THE DENTURE PATENT WAR

It was all about dentures. Or more precisely, a patent on dentures. Bacon was the treasurer of the Goodyear Dental Vulcanite Company, which held the patent on the process of making dental plates out of a hard rubber known as vulcanite. (The teeth themselves continued to be made out

of ceramic.) He headed the company's massively unpopular (among dentists!) campaign to collect license fees and royalties from dentists making vulcanite dentures — virtually every dentist in the country. And almost to a man, they hated him for it.

Nelson Goodyear's process for making vulcanized rubber (invented by his brother Charles) into a hard and inert yet resilient material had revolutionized dental prosthetics. Not only were the new denture plates 50 percent lighter and 80 percent cheaper than traditional gold and silver models, but they could also seal tightly to the patients' gums. Suction, not awkward retaining springs, held them in place. They fit better, were more comfortable, and looked real. Wearers could speak, smile, and even eat with confidence.

Dentures were no longer the purview of the rich. Now the common man could have his aching, rotting, never-flossed teeth extracted almost painlessly (thanks to nitrous oxide, another recent innovation) and replaced with reasonable facsimiles for less than the price of a good suit. Dentists were so besieged with patients clamoring for teeth that "don't hurt" that dental journals fretted about the profession being reduced to mere technicians, since it was so much easier to pull and replace a tooth than to treat it.

The Vulcanite Company charged dentists \$35 to \$50 a year plus \$1 to \$2.50 a denture. It wasn't cheap. But for a dentist (like Chalfant) churning out 200 plates a year at \$15 per, it wasn't excessive. The dental profession, however, was united against the claims. Not only was it sure that the Vulcanite Company would jack up fees dramatically once most dentists were under license, but it was also convinced that the patent was invalid, if not actually fraudulent. Dental journals raged at "Josiah Bacon, the active and engineering Mephistopheles of this whole skinning raid upon the dentists."

And they had a point. The Vulcanite Company's claim was based on the "Cummings patent": a patent from nowhere, brandished by an obscure claimant whose primary merit was neither ingenuity nor inventiveness but having been first in line at the patent office with a vague claim. This is a time-honored tradition in American patent law that continues to spawn massive patent litigation today in the high-tech field. In one notable recent case an unknown inventor was awarded a patent in 1990 for his 1970 "invention" of the microprocessor, much to the surprise and chagrin of the semiconductor industry.

The "inventor" in the vulcanite case was Dr. John Cummings, a Boston dentist. He notified the patent office in 1852 of his intent to patent rubber dentures. His full application was denied in 1855, partly because rubber dentures were already in widespread use — in fact, they had been patented in England in 1848. But Cummings persevered (probably with Bacon's help in the later stages), filing and being rejected twice more before inexplicably receiving a patent in 1864.

Bacon quickly arranged for the transfer of the Cummings patent to the Vulcanite Company, even rigging a deal whereby he received all the proceeds personally. Bacon now had the weapon to launch his lucrative dental reign of terror.

For the next 13 years Bacon crisscrossed the country in pursuit of dentists, employing an entire bag of dirty tricks to ensnare any hapless tooth-puller trying to make rubber dentures on the Q.T. He had spies in every city. Neighbors and suppliers were questioned; assistants were bribed; sting operations were set up. If these failed, according to the *New York Times*, "Intimidation was often resorted to." He seemed to relish nothing more than hauling a deadbeat dentist into court and personally cross-examining the

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poor fellow. Bacon stopped at nothing to try to obtain his royalties. He even went after dentists using processes not covered by his patent, albeit unsuccessfully. The man seemed to enjoy his job entirely too much.

The dentists were up in arms. Dental historian Dr. Malvin Ring called it "one of the most severe persecutions the dental profession had ever endured." The trade journals ranted and raved. Legal defense funds were set up, and battles raged in courts across the country. And invariably, the dentists lost.

Finally, a case was appealed to the Supreme Court in 1872. The court dismissed it, upholding the lower court's ruling on the validity of the Cummings patent. It seemed as if the dentists had come to the end of the road and had no choice but to pay up.

But S.S. White, publisher of a dental trade journal, was suspicious. The appeal had been hastily filed and halfheartedly pursued. He began to dig around and uncovered Bacon's grandest scheme: Bacon had been heavily involved on the defendant's side, financing the appeal and employing counsel for both plaintiff and defendant. That's no way to run a lawsuit.

You can bet that the dentists' attorney was under strict orders to save his best stuff for another day.

When this came to light, hope for deliverance from Bacon's depredations sprung anew. The Supreme Court reversed its decision for the first time in history, opening the door for another appeal. A case was carefully chosen: solid, representative, and crystal clear. The dentists doggedly appealed through the lower courts, losing each step of the way. The Supreme Court heard the ultimate appeal in 1877.

And the dentists lost again, this time fair and square. Rightly or wrongly, the Cummings patent was found valid; Bacon and the Vulcanite Company could charge the dentists whatever they saw fit for the life of the patent.

A victorious Bacon threw himself into his campaign with renewed zeal, traveling the country to whip the still-numerous recalcitrant dentists into line. On one hand, it is easy to sympathize with the dentists. They weren't paying royalties in tribute to brilliant innovation; they were being extorted as part of a sharply executed scheme. But, on the other hand, they had lost. Shady or not, it was the law. For all the high-minded rhetoric, it wasn't as though the dentists were giving all of those rubber dentures away. If Bacon had been on their side, say, pursuing those DDS-less blackguards described by one dental journal as "unscrupulous, unqualified vampires" who charged less for dentures than real dentists, they would have canonized him. The time had come to pay up and shut up.

CAPTURE, TRIAL, AND ESCAPE

After leaving the Baldwin, Chalfant later said, he had but one thought: to turn himself in. He walked up Kearny Street to the police station in the old City Hall. No dice: it was closed on Sundays. He left the building and headed down Montgomery Street looking for a police officer to whom he could surrender. Naturally, there wasn't one in sight. At California Street he ran into a man wearing a blue uniform. Unfortunately, he apparently was a custom-house inspector or somesuch and in no position to execute an arrest. He assured Chalfant, though, that if he just kept walking he'd be sure to run into a police officer sooner or later.

Chalfant wound up walking clear down to the waterfront. He strolled out onto a wharf, and there he sat on a pile of lumber until dusk. He later said that he was "utterly prostrated by the occurrence of the morning." He then went back up Third Street. At the corner of Mission he saw a Rooms for Let sign. He went inside the cheap boardinghouse and took a room. For the next two days he didn't leave his room, too sick with fever and guilt. His only contact with the outside world was when the landlady brought him some tea on Tuesday.

Early Wednesday morning, with the entire city looking for him, Chalfant got up and dragged himself to the Central Police Station. He walked in at 6 a.m. and took a seat on the bench, a tired, bedraggled figure ap-

parently asleep. When a police officer asked him who he was, he admitted that he was Samuel Chalfant and asked to see Captain Lees, the officer in charge of the investigation. Lees, noting Chalfant's fevered appearance, quickly gave him some quinine and then had him taken out for a shave and breakfast.

Thus restored, Chalfant made a voluntary statement "with tears running down his cheeks," Lees later testified. Lees was struck by Chalfant's sincere manner and willingness to take entire blame for the "accident"; a confabulator, Lees later said, would surely have claimed that Bacon had come at him with the chair or something.

Unfortunately, the jury at Chalfant's trial the following year was less credulous. Chalfant was defended by Hall McAllister, San Francisco's pre-eminent attorney. (A statue of McAllister still stands on the north side of City Hall, facing the street named after him.) But even the eloquent McAllister could do little more than parade character witnesses attesting to Chalfant's nonhomicidal nature and argue that his client's inept execution was indicative of it having been an accident. The prosecution, on the other hand, had the damning scenario of the accused marching into the room of his mortal enemy with a loaded pistol in his pocket. Many thought Chalfant was lucky to get away with 10 years at San Quentin for second-degree murder.

Light sentence or not, Chalfant took it hard. Not that he had it hard, for a convict. Instead of making burlap sacks at San Quentin's new jute mill, he had the cushy job of prison dentist. His office was outside the walls. Except for striped convict trousers, he could wear civilian clothes, and he could collect fees from his nonconvict patients. Friends (and, no doubt, his fellow dentists) on the outside campaigned heavily for his pardon. One tireless petitioner on his behalf, Mrs. Eunice Perkins, visited him regularly, bearing tea, sympathy, and freshly laundered clothes.

Yet Chalfant found prison a torment. "No one who has not endured it can imagine what it is to be shut in a cell 15 hours out of the 24," he later told reporters. "I could not sleep and would only walk and think." Weekly promises of imminent pardons eventually destroyed his faith in an early release. He later told the papers, "People dread the gallows. I would have been thankful to face it."

On Sept. 2, 1883, Mrs. Perkins brought Chalfant his usual package of laundry. Although she later denied it, there may have been one or two pieces of contraband tucked between the clean shirts. Chalfant never admitted where it came from, only coyly saying, "You could say I found it." But in the visiting-day crowd hurrying to catch the 2 p.m. boat to San Francisco, guards didn't notice the man in false whiskers and fresh (nonstriped) trousers, his pockets heavy with money and pistols. Almost before his absence was noticed, Chalfant was safely ensconced in an Ogden-bound Overland Express.

Continued on page 26



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culture

cover story

Tragedy

From page 25

Chalfant swore that if he had made it to Utah, he would never have been caught because his identity would have been concealed so perfectly. But alas, his temporary disguise was undone by a peach. Juice from his snack loosened the gum holding his beard just enough to arouse a railroad detective's suspicions. Chalfant never made it past Winnemucca.

His escape attracted considerable attention back in San Francisco, with reporters lining up to interview him when he spent the night at the city jail en route to San Quentin. One paper described him as worn out from the stress of traveling but still surprisingly upbeat; another described him as a pitiable figure, the toll of his prison-acquired morphine habit obvious.

Whether Chalfant was nodding his sentence away is questionable. But he certainly was in a bit of a "state." Sometime that evening Mrs. Perkins arranged to have him taken from his cell to the chambers of Judge Ferral so they could be married. The judge took one look at Chalfant, who appeared to be in a daze, and refused to perform the ceremony. Chalfant would later say that he was in a mental fog during this episode and had no idea marriage was in the offing. When he found out about it after his return to San Quentin, he wrote to Mrs. Perkins and asked her to burn the marriage license.

PARDON

Chalfant was finally pardoned in 1885. He returned to San Francisco, where he practiced dentistry until 1904, the last few years in partnership with a nephew. For many years his office was only a block away from the scene of his crime. Everyone seemed very willing to let bygones be bygones. A directory of prominent local businessmen issued in the 1890s devotes half a page to Chalfant — even detailing his education and Civil War service in some detail — without mentioning his five years in San Quentin.

Chalfant's last notoriety came in 1886, the year after his pardon. His erstwhile champion Mrs. Perkins wound up in jail for her habit of storing her lodgers' possessions in local

pawn shops. The papers noted that in her hour of need Chalfant was nowhere to be seen.

Chalfant responded with a letter to the *Call*, a San Francisco daily, explaining that Perkins's interference in his affairs had actually delayed his pardon by two years. He accused her of using funds she had raised on his behalf to supplement her normal income, which she derived from skipping out on loans and defaulting on lease payments. He explained his escape as an attempt to get away from her. As for marriage, he wrote, "I know not what other men may want in a wife, but as for me, rather than marry and spend my days with a woman of the Mrs. Perkins order, I would return to San Quentin tomorrow and remain there during my natural life."

Chalfant seemed content with his subsequent near-obscure. Yet the blow he had struck for his profession had not been in vain. Bacon's death essentially ended the Vulcanite Company's campaign to enforce its patent. It stopped collecting fees, and in 1881 it let the patent lapse — perhaps because none of its employees were willing to be shot by another enraged dentist. Chalfant said he had always believed that when a man lost his teeth, a dentist had a right to put them in without asking permission of or making payment to anybody. And, thanks to his efforts, dentists now did.

Not that they remembered him for it. Today Chalfant is virtually unknown. Only hard-core dental historians and San Francisco murder buffs with eclectic tastes know the story of the man who made the world safe for rubber dentures. Heck, most people don't even remember rubber dentures. Acrylic resins have long since supplanted vulcanite as the denture material of choice.

But while the teacher is forgotten, the lesson is not. As dentist and historian Ring notes, "The dental profession learned from its bitter experience in the Vulcanite controversy, and never again would it allow itself to be milked by profiteering patent holders." When a bunch of sharpies tried to put a similar scheme into action many years later by collecting royalties on gold crowns, the dental profession stopped it without firing a shot. The dentists aren't about to be taken again. ❖

A WALKING TOUR OF CHALFANT'S CRIME

New York Dental Rooms, 19 Sixth St. Chalfant's office and residence at the time of the murder, the New York Dental Rooms were destroyed by the 1906 earthquake and fire. His ad in the *San Francisco Chronicle* read, "extracting, 50 cents, with gas \$1, sets of teeth \$15; we agree to please or no charge."

Baldwin Hotel, Powell and Market Streets The enormous, six-story French Renaissance-style hotel was a city landmark and the Palace Hotel's principal rival. It also housed the 1,700-seat Baldwin Theater, one of the city's top music halls. Bacon was killed in Room 112 on the third floor, on the Powell side of the hotel, toward Ellis Street. The hotel burned down in a sensational blaze in 1898.

Sacramento House, 681 Mission Chalfant hid in this cheap lodging house after the murder. It was destroyed by the 1906 earthquake and fire.

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Move 'zig'!

The fact is, you can neither explain nor deny the seductive, satiric power of the Internet phenomenon known as All Your Base Are Belong to Us (AYBABTU for short). To understand it, you must first know the story of a strange little console game named Zero Wing (see www.schnell.net/yourbase.html for more details). Zero Wing is a Japanese import whose little "live action" introduction was translated by an overeager and undereducated non-native English speaker. The introduction features anime-type figures exchanging dialogue like this: "You have no chance to survive make your time," and "Take off every 'zig'!! You know what you doing. Move 'zig.' For great justice."

Geeks around the world have turned the language of Zero Wing into art, cultural commentary, obscenity, whatever. On hundreds of chat boards, hacked Web sites, and devious privacy statements, you will find the phrase All Your Base Are Belong to Us (along with a few other choice epithets from the game). But the most common way you'll find AYBABTU is as a sentence Photoshopped into images of George W., McDonald's signs, Budweiser ads, billboards, road signs, mating animals, airplanes, and of course, pictures from *The A-Team*. A techno collage group called the Gabber Robots have even created a song about it (you can see a hypnotic and strange music video for it at modzer0.cs.uaf.edu/~warbird/movies/AYB2.swf).

This is high-tech graffiti whose significance goes beyond the urge to deface. There is something distinctly creepy and even — dare I say it? — symbolic about seeing the words "All your base are belong to us" under the McDonald's logo, or on the metal body of Airforce One. And there's something exuberantly anarchistic about the whole idea of so many people getting together and spontaneously generating lots of weird pictures.

But what makes AYBABTU so fucking funny? Why is everybody talking about it? It's virtually impossible to explain, but part of it is obviously about the absurdity of Zero Wing's incomprehensible dialogue (and punctuation, as when a character exclaims, "What you say!!"). Then there's the philosophical conundrum of imagining just what the enigmatic 'zig' might actually be.

And yet what's going on in Zero Wing's introduction is probably clear to any fan of flying-in-space-shooting-enemies games. A whole bunch of your guys got blown up, your enemy has thumbed his nose at you ("How are you gentlemen!! All your base are belong to us."), and you'd better move your 'zig' or your ass will be blown up too. Even the ambiguous 'zig' seems to hint at meaning: it could be a ship, a weapon, or just a generic dangerous thing. After all, it's not as if games with flawlessly grammatical introductions don't also have moments of utter madness. No gamer would truly be surprised to see an all-American game that said, "Shoot the 'zig' for 100 points." And then you'd see an image of the 'zig' — a pile of pixels in some random bug/spaceship/animal shape. Why do you need to care what it is? All you need to know is, when you see the 'zig,' you kill! Take off every 'zig'!

So I guess that part of what makes AYBABTU worth a thousand Internet jokes is that somewhere, deep down, we know we're idiots for playing games that are so obviously ridiculous, even when translated correctly.

Then again, there's the creepy part of AYBABTU I mentioned earlier. Pictures of political leaders saying "All your base are belong to us" strike a possibly-not-so-humorous chord. They're a cynical reminder that we live in a world full of increasingly garbled messages (just take a listen to George W.'s pseudoliterate comments), which all seem to be saying the same thing: we own you; give up; move your damn 'zig' out of the way.

There's also a nationalist undercurrent to all this. Case in point: I showed the Gabber Robots' AYBABTU video to a baby boomer-age friend, who took in the menacing broken English phrases and immediately wondered, Cold War-style, "Is this Russian?" But most people from my postboom generation knew immediately that the game was Japanese. We, of course, were raised with fears about economic war with Japan, having figured out that Russian nukes were more likely to fall in movies than in real life. So the military conflict of AYBABTU is in the eye of the beholder: it sparks dark hilarity about some random "hostile foreign force" that has it in for us. Maybe that's why Salon.com is reporting that the joke is popular with people in the military.

Regardless of what one might read into it, I'm just glad that graffiti is flourishing online. Graffiti is, after all, a time-honored medium of subversive, underground communication. That's why hackers scrawl "All your base are belong to us" somewhere in their exploits. And that's why some kid took a picture of the billboard at his middle school and Photoshopped it to read, "Anal Exams. All Your Base Are Belong To Us." ❖

Annalee Newitz (zig@techsploitation.com) is a surly media nerd who writes for great justice! Her column also appears in Metro, Silicon Valley's weekly newspaper.

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culture

ask isadora

by isadora alman

An invitation to (the) ball

Q: I am turning 42. I am married to a great guy, but sex with him is like sleeping with my dad. We haven't had any activity in three years. I am not too hard on the eyes. Recently my daughter's friend's dad hit on me. I have never cheated in my life. I found myself wanting this man very much. After a week of talking in secret, we made love. I only made love with him once. Today he stated that he has a very open sex life and wants me to join him and his ex-wife in a threesome. This is totally not me. Now I regret ever messing up, but I can't stop considering doing this. I am positive I won't do it, but what is wrong with me? Why can't I stop thinking about it? I don't think it's a midlife crisis. Please help me understand why I am even considering it. If you knew me, you would see that I've always tried to be the perfect mom and wife. Now I'm feeling different. Why? Thanks for listening.

A: Any healthy person who has been without sex for three years would be likely to be intrigued and turned on by any sexual overtures, even a "perfect mom and wife" not approaching midlife. If you value this image of yourself, unrealistic as it is, you'll do some fence mending at home before considering any outside invitations. A good wife, let alone a perfect one, does not look at sex with her husband as being like sex with her dad. Something desperately needs fixing in your marriage.

Q: I am a 50-year-old male. At night when I take a shower, I like to masturbate and at the same time insert my finger into my rectum and fantasize about different women I know putting their finger there while giving me oral sex and me having an orgasm in their mouth. Is this normal behavior?

A: Yes.

Q: I am a 24-year-old female who identifies with many of your readers in that I have been experiencing a lack of libido for the past five years. I am ready for the counseling that you so often suggest, but what kind should I seek out? My boyfriend is very understanding. Do we go to couples counseling? A psychologist? A psychiatrist? MFCC? LSW? Where do I find this person? If you suggest the yellow pages, am I looking for a sex therapist, and do they list their specialty in the phone book?

A: In your case I'd start with a good gynecologist for a thorough physical checkup, to rule out depression and low testosterone levels. Ask the doctor for a recommendation. Ask your friends. Look at the ads in this paper. See who is quoted on the news or in other media who has things to say that make sense to you. Each specialty has something unique going for it, but I don't think that's as important as your connection with the individual and your comfort with their fee, hours, location, and reputation. Good luck.

Q: I am a young man of 26 years. I am really confused. First, I am not circumcised, and every woman I meet doesn't last in the relationship. They say that an uncircumcised man's penis is unhealthy, and also that he ejaculates very fast. The other reason they gave was that it was embarrassing for them to pull back my foreskin for foreplay. Second, they said I have a lot of pubic hair around the genitals and that I must shave, as it is sexy and romantic. How can a man shave? How is it done? What are the effects? Please help me. I am now a stressed and lonely person because of these problems.

A: How many women are we talking about, who all had the same complaints about your penis, your ability to hold your erection, and the amount of your pubic hair? I cannot imagine that these are universal objections. Some women prefer circumcised penises; some don't. Most take what comes with the territory. How fast you ejaculate has little to do with circumcision. You can learn better ejaculatory control through various techniques and exercises outlined in books such as Bernie Zilbergeld's *The New Male Sexuality* or Michael Castleman's *Sexual Solutions: For Men and the Women Who Love Them* or the Sinclair Institute's sex education tapes (1-800-955-0888). As for the amount of your pubic hair, yes, some men do shave their pubes, or their partner does it for them. Most hairy men settle for keeping them neatly trimmed with a pair of blunt-edged scissors. Nothing will be changed except the amount of your hair ... and, perhaps, your stress level.

Note to my readers: Just in case you missed all the hoopla, the balloons and book signings and media attention, my new book, *Doing It: Real People Having Really Good Sex*, is now available in hookstores everywhere, starring you, dear reader. From those who have written in for the Ongoing Conversation columns or posted at my Sexuality Forum (www.asksadora.com) over the years, here comes a collection of helpful hints and sexy suggestions to brighten your day ... and maybe your life as well. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.asksadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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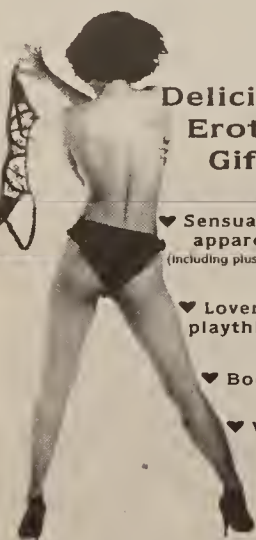
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Broke in Tokyo

I've been in Japan for almost two months now. I arrived from Alaska with my friend Eric on Christmas Day. We had blown our entire savings getting everything we needed: suits and dress shirts for our upcoming jobs teaching English. We'd also dropped a fat load of cash on black satin pin-striped cowboy suits. We are planning to play grass-a-billy music over here, too.

I had few expectations about Japan, but I knew it was expensive. I found out just how expensive it was in relatively short order. We met our friend Angus, also from Alaska, at the Narita airport and went on the bullet train back to Kawaguchi, where he had gotten an apartment for Eric and me in his building. Kawaguchi is one of the bigger suburbs of Tokyo and has around 600,000 people — about the same number of people as in all of Alaska. The neighborhood boasts tree-lined streets, convenience stores, and small houses alternating with short apartment buildings in every direction.

Then there's the place where I live, an ugly, pink aberration in the middle of a "nice" neighborhood. It's just like the Tenderloin, except indoors. The first thing you notice when you walk in is the pungent, earthy odor wafting in from the kitchen. The cheap tile floor was once yellow but is now a sort of dirty pea green. There are communal sinks on each floor, and ours is continually filled with food, hair, and a gray murk that I haven't identified yet. The worst part about it is the squat-down toilet (like a bidet, but different!).

Our apartment is about the size of a bedroom, with a straw mat on the floor. And for the equivalent of about \$750 a month, it's cheap, split two ways. About a week after getting to Japan, Eric and I had an interview with Rex Schaumleffel, the principal of the foreign-language institute where we would be working. During the interview he told us that our jobs wouldn't start until April. And it was the first week in January. We'd be living on our meager savings for three months.

If you don't have money here, you're screwed. Going to the movies is about \$20, and going to see a band is about \$50 if you're lucky. Most of the clubs have a cover of \$50 or more. And a drink is five bucks! I've had to get pretty crafty. One of my favorite things to do is ride the trains. For a couple bucks you can see the Tokyo area, get some good writing time, and do some people-watching to boot. You can ride for 45 minutes in any direction and still be in the city. Sometimes I just get off at whichever stop looks the most interesting and wander around for a while. I have figured out the labyrinthine Japan Rail stations and have even traveled to this great used bookstore, Good Day Books, in nearby Ebisu, where all the gaijin go for their English-language books.

I've also given myself shopping challenges, like finding a pair of slippers in my size (every pair I've found is way, way too small) or finding cheap dress shirts. The latter has been a little easier. I marveled at the wacky clothing brand names over here, like Mr. Junko and my favorite, McDuty.

American fast food is the cheapest game in town. Consequently, I have eaten more McDonald's and Kentucky Fried Chicken in the last month than I have in my entire life. Plus, I gotta be honest: it makes me feel a little less homesick. After a heartwarming meal of chicken, potatoes, and grease in downtown Kawaguchi, I usually head down the street to the Sega arcade and drop a few bucks on tennis or violent martial arts games. There is a pachinko parlor next to the arcade, for the adults. Pachinko is the bastard offspring of a pinball machine and a slot machine. I saw an old guy put 50 bucks into one of the machines without even blinking.

One afternoon, after looking in *Toyko Classified* magazine — a slick entertainment mag with classifieds, personals, and club listings — I gathered that the local action is not in Kawaguchi but Roppongi, a town a little closer to the Toyko city center and the hub of nightlife for gaijin. It's got clubs with any sort of music you could possibly dig, and seeing as how there are 25 million people in the Tokyo area, it makes even New York City look like hicksville.

But for the time being I am flat busted. It's driving me to distraction and early-morning drinking. I was at a café by the train station with Eric the other day, and we saw these Japanese kids playing music for tips. I kicked them down a few bucks, and Eric and I both agreed that we'd whoop ass all over them. We gave ourselves three weeks to practice, and after that we're going to take a crack at playing in public ourselves. This could be a real nut-buster of a trip yet. Maybe I can translate Johnny Cash's "Ring of Fire" into Japanese by then. ❖

Josh Medsker is currently in a state of culture shock due to his many years of American ethnocentrism and can be reached at capnkaos@hotmail.com.



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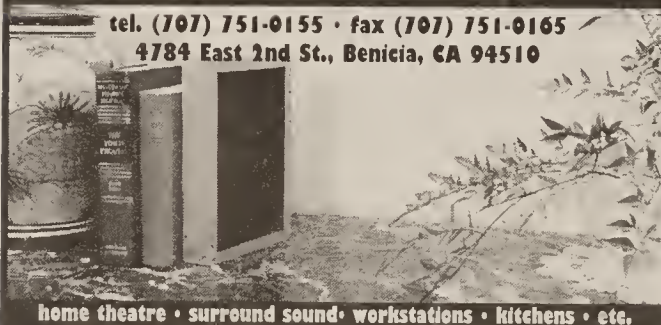
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The future of an illusion

By Paul Reidinger

All the world's a stage, and then there's Ana Mandara. "Sound-stage" is the word that springs to mind when you first step through the fantastically cramped vestibule into the multilevel dining room, with its raised platform and, up a set of sweeping stairs, its mezzanine and bar paved in flagstone. You look around at the plush colonial splendor — the palm fronds, the louvered screens, the sheer spaciousness of it — until you finally look up at the ceiling and see not the tropical night sky, aflame with blue stars, but girders and scaffolding and various sorts of kliegish lights.

It's as if you've wandered onto the set of a special episode (the Rambo episode?) of *Nash Bridges*, whose star, Don Johnson, is perhaps the restaurant's best-known principal. Feeling slightly self-conscious about the cameras you know must be rolling somewhere, you take your seat and settle back into the illusion and marvel at the food, which is almost certainly the best high-end Vietnamese stuff in the city. You would never believe you're in Ghirardelli Square.

As lumpish college freshmen, we found Ghirardelli Square to be the height of urban chic, a touching fantasy that had much to do with know-

ing practically nothing about a city we did not live in. Once you move here, Ghirardelli becomes, along with Fisherman's Wharf and Alcatraz, a place you leave to the tourists. And yet ... at the end of the block is the Buena Vista, the café where Mary Ann Singleton launched her very own tale of the city by having three Irish coffees and, suitably fortified, calling her mother to tell her she wouldn't be going back to Cleveland. And just around the corner is Gary Danko, by general acclamation one of the best new restaurants — one of the best restaurants — in the country.

So Ghirardelli still has a metropolitan pulse, and Ana Mandara is not some lonely outpost down there in touristland. We caught a distinct whiff of old Russian Hill in the nearby tablefuls of elderly, fabulously behatted ladies tucking into substantial lunches. And at dinner-time the mix ranges as widely as the imagination, from tourists to dot-com suspects (young, in black) to representatives of the haute bourgeoisie who look as if they might have drifted in from Moose's looking for a change from Euro-Cal convention.

On that score, Ana Mandara absolutely delivers. Chef Khai Duong's

menu is amply punctuated with the ingredients of American opulence (crab, lobster, beef tenderloin), but from beginning to end the dishes retain an earthy rootedness. Crispy rolls with crabmeat, shrimp, and shiitake mushrooms (\$8), for example, are perfectly familiar, their elegance wrapped like a secret in flaky golden cylinders. Crispy lobster ravioli are really wontons, though stuffed with lobster and sauced with coconut and mango (\$10). Steamed crepes, with shrimp and chicken (\$7), almost seem like street-cart food, but they're given a great burst of flavor by caramelized onions.

Not all of the ingredients are of the local gold-rush variety. One of the most unusual is basa, a fish the restaurant flies in from the Mekong River, sears, and serves with scallion flowers and lemon sauce (\$21). The fish's mild, white flesh reminded me of tilapia, and it made a good match with the other strong flavors on the plate.

Beef, on the other hand, which appears in several incarnations, is flavorful on its own, and the kitchen treats it with a light hand. Wokked tournedos of beef tenderloin arrive in the well-mannered company of sweet onions and peppergrass (\$23), while a lunchtime dish of sautéed beef slices on vermicelli noodles enjoyed the discreet backing of onions, garlic, and lemongrass singing a tangy-sweet harmony (\$15).

The beef sorely tempted a wavering vegetarian friend of mine, whose "happy" pancake — a bright yellow object that resembled a cross between an omelet and a taco shell and was filled with mushrooms, bean sprouts, and shredded zucchini and carrots (\$11) — we both found a little ... moody. We sought refuge in the crab soup (\$5) — crab again! — a voluptuously creamy potion that, courtesy of a good spiking with cayenne pepper, left our lips pleasantly tingling.

Ana Mandara isn't particularly expensive by the standards of the city's upper-echelon restaurants, but without a doubt it's the most expensive Vietnamese, or Vietnamese-style, restaurant in town. But at least for the money, you're almost certain to come across crab or lobster in one form or another, and you'll do so in a setting that could well bring out your inner thespian.

And ... action! ❖

Ana Mandara. 891 Beach, S.F. (415) 771-6800. Lunch: Mon.-Fri., 11:30 a.m.-2 p.m.; Dinner: Sun.-Thurs., 5:30-9:30 p.m.; Fri.-Sat., 5:30-10:30 p.m. American Express, MasterCard, Visa. Manageable noise level. Wheelchair accessible.

Without Reservations

Escape from fine dining

Take some young adults who've worked in the restaurant business all their young-adult lives, add a pinch of disillusionment and a dash of ambition, and what do you get? Well, one answer might be burnout, or some kind of religious conversion, or a move to Medford, Ore., or Burlington, Vt.

Or, if the young adults are Jay Foster and Emmy Kapellini (with chef Sarah Kiron), you'd end up with Emmy's Spaghetti Shack, which opened earlier this month out near 30th and Mission Streets (18 Virginia, 415-206-2086). You know that any restaurant with "shack" in its name is aiming for a certain kind of rockabilly comfort, and so it is with Emmy's. The menu is cheap (everything under \$10) and full of Sicilian comfort-food items like spaghetti with meatballs, as well as what Foster calls "eclectic" dishes and plenty of choices at the bar.

All this makes perfect sense, given that Foster's been a manager at the Slow Club and a bartender at 42 Degrees. Kapellini, too, has earned her haute bourgeois chops at Ti Couz and Flying Saucer. In fact, it was the atmosphere of those kinds of places — the preening, the posturing, the overpricing — that caused the young pair (he's 27, she's 24) to open Emmy's as a kind of refuge for their colleagues.

"We'd get out of work at midnight or whatever, and we'd be hungry, and there'd be no place to go," she told me recently. So they've decided to aim Emmy's at the late-night, restaurant-staff crowd by staying open until 2 a.m. "They're our target audience," Kapellini says. "They're who we're after."

And it sounds as if they're likely to get more than their share of line chefs business. It's true that more and more places have elected to stay open later in recent years, and places like Globe and Zodiac Club have developed reputations as being havens in the wee hours for restaurant types. But they're expensive, and if you're a line cook making \$12 an hour, you'll feel the pinch. Hence the attractiveness of Emmy's low price points.

One caveat: The restaurant doesn't take American Express. Or Visa. Or MasterCard or any other plastic. Cash only for the time being, please.

• • •

Spring cleaning: Here's a deal. As part of Peet's upcoming "Coffee Freshness Week" (March 12-18), the company will let you trade in stale beans (the ones that have been sitting unnoticed at the back of the refrigerator since time out of mind) for a free half pound of fresh Peet's beans. It's all part of Peet's effort to close the discrepancy, found in a recent survey, between the 88 percent of people who say freshness is critical to coffee and the 40 percent who actually do something about it.

Paul Reidinger
PaulR@sfbg.com



Enter stage right: Server Eduardo Jasso and spicy garlic prawns appear in Ghirardelli Square's latest production, Ana Mandara.

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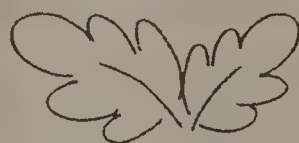
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dine

cheap eats by dan leone

A single man

Last week I had to say good-bye to Scotty "the House" Houston, great guy and all-around hass player — not to mention his harmonies, which were so harmonic at times you just had to stand there and shake your head. But ... he was all done with his burrito, and it was time to go home.

"Good-bye," I said.

I'm speaking figuratively, of course. Literally, he'd had it up to here with San Francisco and was moving back to New Hampshire. Not an uncommon story for local rocksters these days. Pretty soon, if the city isn't careful, you're all going to have to listen to me, Lord Exister, steel drummer, three sets, solo, seven nights a week at the Bottom of the Hill, last club standing.

And speaking of solo sex, I also had to say goodbye last week to my lovely and talented wife of exactly two years, a month, and a week, Crawdad de la Cooter, who was going home to Louisiana for eight days.

Day 1: Went shooting, made clay chickens for dinner.

Day 2: Woke up, played soccer, spent the rest of the day recovering. Made clay chickens soup.

Day 3 (at last, the subject of this review): Baseball day! Sunday, but, of course, it was raining cats and little kids, so I had to settle for Ping-Pong. Which was how I wound up in Daly City — again! (That's two weeks in a row, if you're keeping score.)

At the Daly City Rec Center on Mission Street, see, they have this great 15- to 20-table Ping-Pong club to which my favorite Ping-Pong podner, P.P. Pod for short, belongs. So, for six bucks, I got to be his guest, and for six more, my brother Phenomenon got to be mine (Peepee's subguest, if you will).

Now, I know what you're thinking. You're thinking: six bucks a person is within the realm of Cheap, yes, but where's the Eats? .

Well, for that you just have to wander a couple blocks further down Mission Street to a cool little Chinese joint called Egg Roll King. And I'd go before rather than after playing, I was you, as getting some good Chinese goods inside of you, at the risk of being stereotypical, well, it won't hurt your game, in my opinion.

Anyway, it didn't hurt mine. I got the Single Man Special, Crawdad being out of town for a week, and it was one hell of two heaps of food, let me tell you — almost more than one single man can handle. In fact, I'm not too proud to admit, I took a little bit of it home with me.

There was wonton soup, for starters, and it was better than wonton soup usually is, with three or four meaty-middled wontons swimming around in a tasty, clear, green-oniony broth. Then this: a huge oblong plate piled with two side-by-side piles, one of B.B.Q. pork fried rice, the other of Mongolian beef. And tit-fucking these two beautiful mounds of food, if you'll pardon the porn (but how could I help it?) ... was a big fat juicy egg roll!

Now, I know what you're thinking, Dad, but you wouldn't believe the Internet searches that my restaurant reviews show up in, expanding my readership considerably, which is good. Right?

Well, anyway ... \$5.50, tea included, and everything was great, but especially the Mongolian beef, which is spicy enough to add a mile per hour or two to your slam. You can also get sweet-and-sour pussy (I mean pork) or almond chickens (I mean chicken) on your Single Man Special. But I can't vouch for either of those choices, because the single men I was with, Phenomenon and Peepee Boy, having no sense of perspective, respectively ordered B.B.Q. pork noodle soup (\$3.50) and shrimp chow mein (\$3.75).

Tasted both, liked both very much. Saw some other mountains of some other mighty fine-looking grub going around to other tables. Would have like to have gotten in on some of that too, but ... hey, what happened to me?

I (there I am) liked the no-frills, bare boner atmosphere, but I have to complain a little about the service, which was inexplicably chaotic, considering that there were more people working there than eating there. Or maybe that explains it. Anyway, I'm exaggerating. Anyway, who cares?

I loved Egg Roll King, but I don't figure to get back there any time soon, because I) it's never going to rain, ever again, on a Sunday; and 2) I won't be needing no more Single Man Specials, thanks. Saturday Crawdad gets back, meaning you-know-what ... yep, **sopping wet panties!** ❖

Egg Roll King. 6811 Mission (at Westlake), Daly City. (650) 992-0771. Sun.—Thurs., 11 a.m.—9 p.m.; Fri.—Sat., 11 a.m.—10 p.m. Takeout available. Discover, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Spit or swallow

I'm a wine writer, so I taste wine. I taste a lot of wine, in fact, about a hundred wines every month. But here's an admission: I don't really drink wine.

I find these two activities in opposition. Tasting demands critical engagement, the revocation of the pleasure principle. Drinking asks only a sensory ease, a lack of resistance. It's like biking downhill.

Tasting is rigorous, drill-like, a lockstep routine. Swirl the wine in the glass, sniff it. Push the wine around the mouth, slurp air through it, take lots of notes. Then spit it all out. Spitting is tasting's signature, its singular gene. If you swallow wine, you're not really tasting. You're drinking. You're forfeiting your cognitive powers for blunted nerves and grins. It's not a bad trade. It's simply a different deal.

For me tasting means spitting. Always spitting. At crowded tastings, I'll scurry around with my mouth full, looking for any available spit bucket. Once, two years ago, I tasted Château d'Yquem at a big wine-trade tasting. D'Yquem is a rare, painstakingly made dessert white from Sauternes, and to the best of my memory it was luscious and honeyed and rich, but it had some backbone, a line of acidity propping the whole thing up. I was dutifully impressed. I scribbled some notes. Then, I bent over the bucket and spat — to the gasps of a neighboring taster.

"You don't spit d'Yquem," he said. "You swallow."

It's two in the afternoon, I wanted to say. I'm working! I'm not drinking. If I were drinking, I wouldn't have this pen in my hand; I wouldn't care if there was a hint of orange peel or honeycomb in the wine. I'd be slack and blurry, and I certainly wouldn't be standing in some hotel ballroom with you, holding a glass of d'Yquem in my hand.

The point is that drinking is fun, while tasting can be hard work. Try tasting 20 different vermouths, or six single-malt whiskeys before 10:30 in the morning (as I have). Try sampling 50 sparkling wines in a single seating. Or tasting through a few dozen zinfandels on a hot afternoon in August. You fade, blanch, and wilt. Taste (and spit) enough wines, and you skip drunk and head straight for hangover. And then to bed.

It's an unnatural association I have with wine, I'll admit. Wine has long been meant for ceremony, sacrament, or simple fortification, whether by ancient Egyptians, 19th-century Italian immigrants in California, or the French national rugby team (who reportedly slug glasses of red during halftime). It's also meant for food, and tasting it without food is like watching TV with the sound off.

Nevertheless, I get the impression that a lot of wine is made with a taster in mind. Either the carefully primed Napa Valley visitor with a daisy chain of credit cards or the wine critic, a little-seen and fugitive breed of geek paid to grade wine on a 100-point scale. California wine in particular is guilty of this trait. It's megaphone wine. It makes an impression. Put a California wine at the dinner table, and it will often drown everything out, behaving like overearnest freshmen making their debut in class.

When it comes to food and drink, I'm dreamy for simplicity. Contemporary cuisine, with its elaborate preparations involving reductions, infusions, and foam, seems increasingly overdressed for the postmillennial party. I do what I can to soften the sensory assault: I eat simple food with low-key flavors (burritos, sushi, pizza). Ungrateful to San Francisco's haute cuisine? Perhaps. But I believe food, like wine, should be eaten rather than tasted.

Ironically perhaps, it is the French who have really figured this one out. The traditional French bistro is all about casual gratification and simplicity, with a menu of fish soup, steak frites, olives, pâté de maison. And simple, anonymous, house wine. A bistro wine isn't meant to be evaluated or studied, and it's not showy or interfering. It's just a happy mouthful of flavor.

Of course, you can get those wines over here. Any good wine shop in San Francisco will have bistro-ish wines, from the southern Rhône and Languedoc and Beaujolais, or wines in a similar vein from Italy and Spain. You could also go to Delfina or Bizou or even Chez Panisse Café (the casual upstairs room) and order something like a Rueda white from Spain or a Chinon from the Loire by the glass. Or maybe, given price constraints and a philosophical consideration of the natural associations of home, you could embrace our own national "bistro wine."

Not cabernet, not merlot, not chardonnay. Budweiser. ❖

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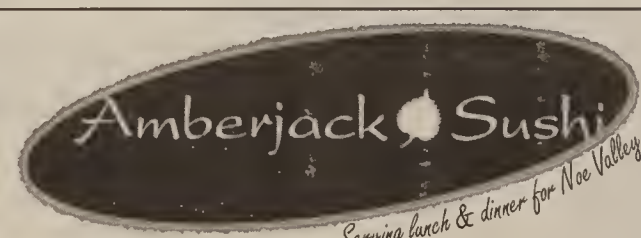
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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

- ¢ less than \$7 per entrée
- \$ \$7–\$12
- \$\$ \$13–\$20
- \$\$\$ more than \$20

Critic's choice

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Recently reviewed

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable; a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/D.

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

On the cheap: pizza

Firewood Cafe Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and

big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DC/MC/V.

Downtown, Embarcadero

Anjou is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s green-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DC/MC/V.

Globe has been taken up with a vengeance by everyone from racehorse-skinny society ladies to local foodies, even the mayor. But the impeccable bistro-style food — baked shrimp and scallops, rotisserie chicken — is worth the crush. Open for dinner till 1 a.m. (S.R., 8/97) 290 Pacific (at Bush), S.F. 391-4132. American, L/D, \$\$, AE/DC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated ele-

gance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be *the* best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

Waterfront The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood

or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asias! Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crah pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a battered whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there

1. YoYo, reprised
2. Ramblas, rising
3. A faceful of cinnamon rolls at Fresh Choice, Stanford
4. Sautéed shrimp on baked tomatoes, à la Hirigoyen
5. Lemon pound cake

is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Antica Trattoria Standouts on the small, seasonal menu include fennel salad with blood oranges, pappardelle with asparagus, and grilled lamb with caponata. Fluffy, sweet, and undemanding, the coppa Antica, tiramisu, and warm ricotta pudding are the angora sweaters of the dessert world. (S.R., 4/97) 2400 Polk (at Union), S.F. 928-5797. Italian, D, \$\$, DC/AE/MC/V.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuella's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of

Continued on page 38

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dine listings

Eat Here Now

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calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. And though it's fun to eat these Alice-in-Wonderland portions, don't expect anything highfalutin or subtle here, as Max's is your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, \$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760

Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Piaf's Songs of the Little Sparrow make up much of the background music, and there's a general aura of Continental pampering to accompany special-occasion dishes like rack of lamb. With its ambitious menu, lush decor, and extremely attentive service, Piaf's is perfect for a birthday dinner or big date. (S.R., 10/97) 1686 Market (at Gough), S.F. 864-3700. French, BR/D, \$\$, AE/DISC/M/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid live preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants.

(P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Firefly One of the best of San Francisco's neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The

dine listings

interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V. **Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grandehe's Kamekio Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicier. Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V. **Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, €.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schmitzel, and of course, fried bread.

A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Blowfish serves red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Bruno's retains an alluring 1940s feel — lots of red leather hoots, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, €.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Delfina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42nd still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes

abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianian tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, €.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, €.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, €.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia

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Continued on page 40



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Eat Here Now

From page 39

(at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cal-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crust house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in butery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phylo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and

fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauté. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plumpjack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh.

The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

PJ's Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at PJ's you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are mod-

dine listings

erate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Continued on page 42

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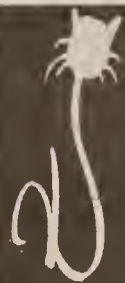
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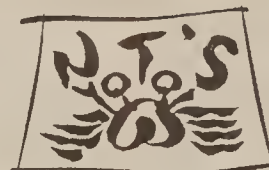
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Eat Here Now

From page 41

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, c.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, c, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, c.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$. **Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94) Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, c.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, c.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, c. **Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, c.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$. MC/V. Bathroom not wheelchair accessible. **Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, c, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori

The Groaning Board



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Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, c, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, c.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadoran stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, c, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. If the bitter-sweet chocolate torte is on the menu, order it. (S.R., 11/96) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, c.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual

menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. **Italian**, L/D, \$-\$\$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. **Japanese**, \$, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. **Country French**, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssia Caffe and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. **Mediterranean**, B/BR/L/D, \$, MC/V.

Rick and Ann's serves some of the best shoe-string fries on earth, along with excellent (if nouvelle) renditions of such Americana as chili, macaroni and cheese, meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (D.R., 11/96) 2922 Domingo (at Ashby), Berk. (510) 649-8538. **American**, BR/L/D, \$, AE/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R., 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. **California**, D, \$, AE/DISC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. **American**, B/L, \$, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. **California/Mediterranean**, BR/L/D, \$\$, AE/DISC/MC/V.

VIK's Chaat Corner If you want a cheap and fantastic Indian lunch or dinner, brave the line at the back of VIK Distributors and treat yourself to a great deal. For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (D.R., 12/96) 726 Allston Way, Berk. (510) 644-4412. **Indian**, L/D, \$, AE/DC/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. **French**, L/D, \$-\$, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neau yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. **Thai**, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. **Mexican**, L/D, \$, AE/DC/MC/V.

Ann's Cafe is the best eat-yourself-silly place in the galaxy. Before you even order, you get a bowl of soup, a whole plateful of potatoes, and some two-sided griddle toast with cheese. (D.L., 4/94) 3401 Fruitvale (at Interstate 580), Oakl. (510) 531-9861. **American**, B/L, \$.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. **Bakery**, B/L/D, \$. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. **California/Mediterranean**, L/D, \$\$, AE/MC/V.

Autumn Moon Cafe Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (S.R., 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. **California**, B/BR/L/D, \$, MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. **Vietnamese**, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. **Mexican**, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. **Mediterranean**, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. **Mexican**, B/L/D, \$-\$. **Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. **Italian**, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. **Afghan**, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. **American**, B/L, \$.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. **Mexican**, L/D, \$, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. **Burmese**, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. **Thai Fusion**, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. **American**, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. **Vegetarian**, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. **American**, L/D, \$.

Il Porcellino When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. **Italian**, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. **Mexican**, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: hountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. **American**, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. **Italian**, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. **French**, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. **Mexican**, L/D, \$, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. **Mexican**, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. **Caribbean**, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. **American**, L/D, \$, DC/V/MC. ❖

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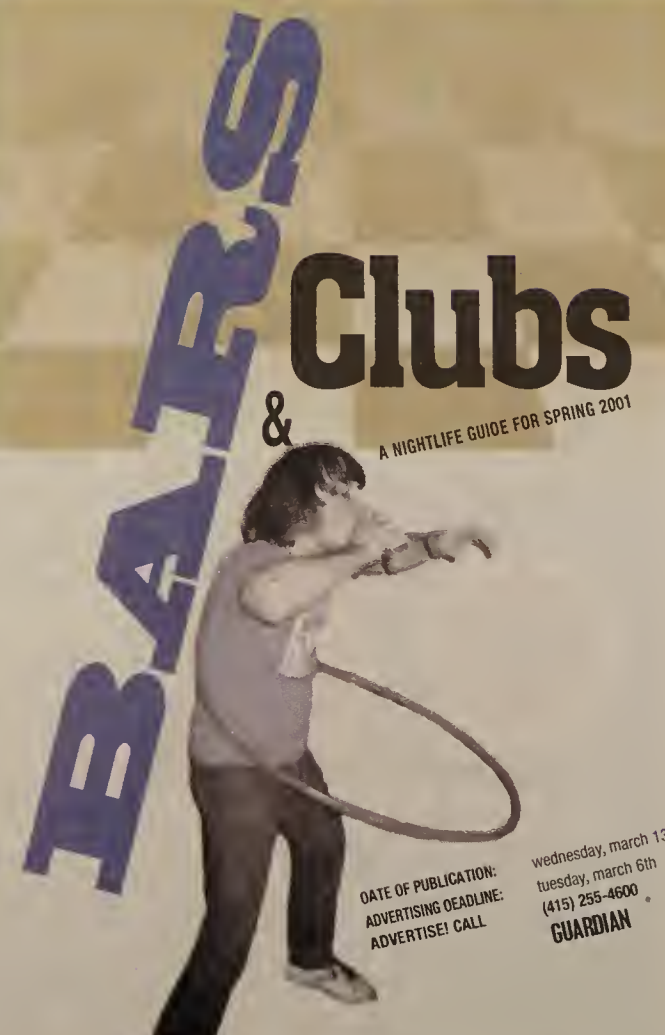
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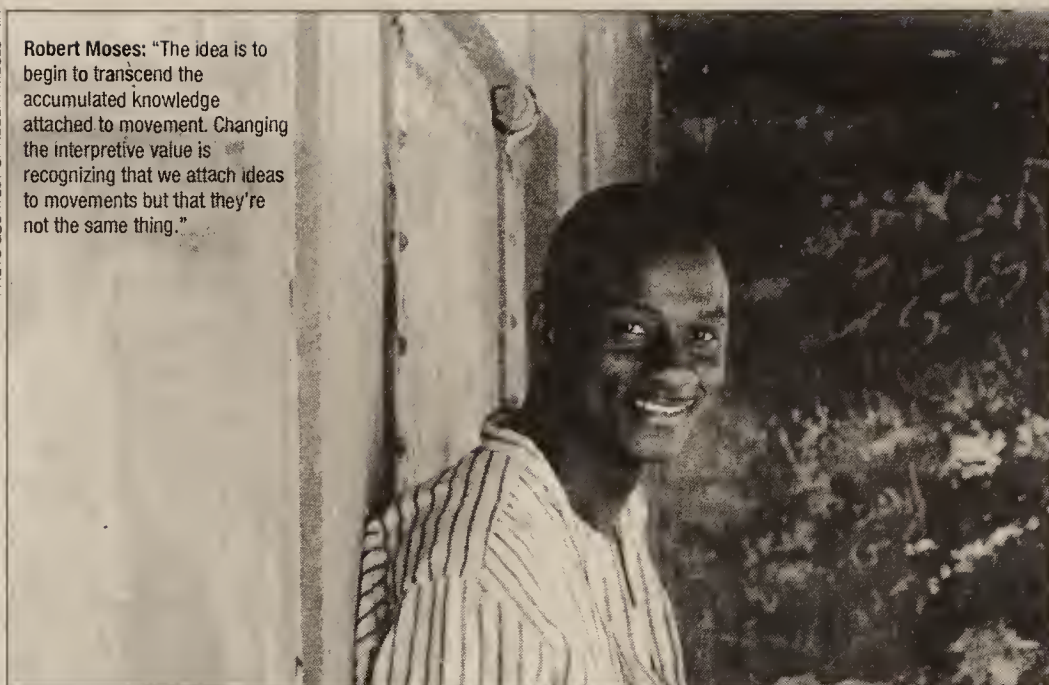
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5. Jimmy Scott, *The Source*

the mix

PHOTO COURTESY OF ROBERT MOSES' KIN

Robert Moses: "The idea is to begin to transcend the accumulated knowledge attached to movement. Changing the interpretive value is recognizing that we attach ideas to movements but that they're not the same thing."



Moses speaks

Choreographer Robert Moses says what he means. *By Sima Belmar*

In conversation with choreographer Robert Moses on the back patio of San Francisco's Atlas Cafe, on an unseasonably sunny afternoon, amid scraping metal chairs, barking dogs, and cigarette smoke, I discovered an individual full of contradictions and completely of a piece. Moses, the artistic director of Kin, has been described as a slitherer, a slippery mover, a boneless conduit of pure energy. His mind is much the same: bent toward the tangential and the elusive, it avoids pat answers with a vengeance, choosing instead to thwart expectations and defy labels. As a choreographer, too, Moses has a predilection for disrupting flow, for setting the audience up for an aesthetic experience grounded in structures and organized to the hilt, only to jar viewers with a full-frontal stop, a confrontational "yeah, so?" that implores us to think outside the box. I tried to get a hold on Moses, firing questions at him that might make his eye-darting, kinetic persona come to a knowable stillness. Ha! An avid reader of cultural studies, a lover of visual art (you should hear him on the Sistine Chapel), a beloved teacher, stellar performer, and prolific dance-maker, Moses is all over the map with both feet on the ground.

Bay Guardian: *Do you feel pressure to create dances that specifically address the African American experience, given that you are an artist of African American heritage?*

Robert Moses: There's a pressure from people to do the last thing that you did. Eight or nine years ago I choreographed something called *Blue Gorilla*, one of what people thought of as the "angry black man" pieces. Then the next thing I did wasn't like that at all, and there were people who were like, "How come you're not still

pissed?" My heritage is a big part of my stuff, but not the only thing.

BG: *Do you think the last 20-odd years it has become a benefit for an artist to have a racially, ethnically, or culturally specific place to come from when applying for grants?*

RM: I think it's true that there was a push to find out what else was going on, and a shift toward more of an equity if not equality. Before that there was primarily, at least on the concert stage, a commodification of the other. The other didn't get to speak with its own voice even if it made its own work.

BG: *Bill T. Jones went from making very personal, political dances to a devotion to formalism. Ralph Lemon went the other way, shirking European ideas for an investigation into his identity. You seem to juggle both your identity-based ideas and pure movement interests from piece to piece and sometimes within pieces.*

RM: In general, I think a lot of African Americans go through an exploration, especially if they're African Americans who are middle class and have some of the opportunities that have been afforded by some of the sacrifices that occurred previously. They get to a place where they start questioning exactly who they are and where they fit in relationship to what has come before. And part of the reason that African American choreographers sometimes get stuck in making work about civil rights or pressure or pain is because the experience is so minimized by others. So what happens is, you hang on to it because we're told every day to let it go because it's not serving us, we're not moving forward, we're not becoming part of society because we won't let it go. Well, OK, you first.

BG: *In the essay "Some Thoughts on Choreographing History," Brenda*

Dixon Gottschild writes about a critic who looked at Garth Fagan's work through a European ballet aesthetic lens, failing to understand the content and context of Fagan's dances. I felt myself hovering over this abyss when I attended Ronald K. Brown's show at ODC in January. I had gone to the concert with the expectation that Brown was a fusion choreographer whose blend of classical, street, modern, and African dance vocabularies could be read through an American modern or postmodern dance perspective. But given the content, it seemed misguided to do so. Any thoughts?

RM: Yes, the way I see it — and I think Dixon Gottschild talks about it, bell hooks talks about it — is that it has to do with what your primary canvas is. For a certain choreographer, the primary canvas may be the body first, then say time, then quality, before space. If that's the case, then you as a viewer have to divorce yourself from how the body is placed in space and follow instead how the body itself is choreographed. I think that's one of the ways we have to look at a work like [Brown's]. If you're going to be on the concert stage, you have to realize that for the most part people are looking at what you do with the bodies, not what you do on the bodies. And a lot of what Brown was doing was on the bodies. This to me is one of the primary ways to view African American dance.

BG: *In your essay "Trying to See Black," which appeared in the January/February issue of In Dance, what did you mean by "trying to change the interpretive value of viewing?"*

RM: The idea is to begin to transcend the accumulated knowledge attached to movement. If you're dealing with African American dancers performing isolation or hip

and torso movements, often in this culture it's about something prurient. In ballet, pointing your foot is all about line. We could try to get some other ideas out of it. I'm sure you've been to a performance where someone did something simple but had you going "Oh ... my ... god." Those are the moments when it's the real content of that movement that comes through. Changing the interpretive value is recognizing that we attach ideas to movements but that they're not the same thing.

BG: *You've experienced nearly every facet of the dance field, having performed with everyone from Twyla Tharp to opera companies to Disney. Why did you ultimately turn to modern dance?*

RM: Working for Disney was probably the best-paying job I ever had minute for minute. But I couldn't do it, because I'm not a nine-to-five dancer. I can't go in and do the same thing in front of people who see it the same way all the time.

BG: *Do you think it's more important for a choreographer to be verbally articulate?*

RM: I do. But it's also important not to hold on to the idea that people are going to accept it or understand it. Otherwise you'll drive yourself nuts. Say it, mean it, and then let it go if you can.

BG: *Given your position as someone who is talented and aware, who has experience in the commercial dance world, and thus is able to blow open meaning that is attached to specific movements like a hip gyration or torso undulation, do you ever want to go into the mainstream and try to offer a different vision?*

RM: Oh God, no! I worked in L.A. Who wants to fight them? If I were to get a project that allows me to make something I wanted to make, great. If I were going to get a project where they'll pay me to make crap, fine. But I'm not going to go and change what they're doing in Hollywood. Because it happens to everybody. You do your best not to let it happen to you. Ailey's *Revelations*, the wonderful masterpiece that it was, has become an attraction. It's the nature of breaking through to mass appeal that does something to the work.

BG: *Your company is beginning to tour. Are you conflicted about potentially becoming popular?*

RM: Of course I'd like to become more popular. I'm a human being! We went down to San Diego for the International Conference on Blacks and Dance. Three thousand seats, name house, all the accompanying support. I thought, "This is where we need to be. I want to be here. I want people to see the work." But I don't want to make the compromises that one thinks they have to make to get there. ❖

Robert Moses' Kin. Wed/28–Sun/4, 8 p.m. (also Sun/4, 2 p.m.), Cowell Theater, Fort Mason Center, Marina at Laguna, S.F.; Fri/9–Sun/11, 8 p.m., Gershwin Theater, University of San Francisco, 2350 Turk, S.F. \$14.50–\$18.50. (415) 441-3687.

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Pumped

At Saturday night's much anticipated **San Francisco Grand Prix** professional bodybuilding tournament, we walk into the **Masonic Auditorium** and come face to face with a table full of pictures of women bodybuilders for sale. Naked and almost naked, the women preen as their giant-balloon fake tits poke unnaturally out of their He-Man bodies. One pumped-up She-Ra poses for pictures with fans behind the tables, her enormous muscles striking fear into our hearts, her silicone-backed nipples standing at permanent attention under her T-shirt. Bodybuilding is technically a sport, even though most of the world at large sees it as more of a health-and-fitness sideshow-freak circus — so the women, natch, have found a way to make some cash on all that extra testosterone pumping around their bodies as well as the bodies of their fans.

After shave and perfume pervade the air of the hall; gym churchgoers of all races and ages mill around and pick up literature; everyone looks everyone else up and down. Five full-bodied men spill out of the smallish elevator like clowns from a clown car, arms unnaturally sticking out and forward from their shoulders, instantly (and

claps, including my companion. "I'm trying to blend in," she says. We rise for the national anthem (!), a prerecorded Whitney Houston version — which is fitting, since Houston's grating, overblown, air-horn soprano is the vocal equivalent of what we're about to see. "And now, I have one question: Are you ready to see some muscle?" the MC says. "Yeah!" my on-fire companion screams, clapping wildly. "Show me the muscle!"

The first contestant thuds out onto the stage to a recorded, rumbling Jolly Green Giant stomp. Creed's "With Arms Wide Open" blares, and he poses and poses, flexing one set of muscles and then another. I just keep thinking, One wrong move and he's going to pop and spew muscle and blood everywhere. The second contestant takes a different tack: with D'Angelo's hair and Skeletor's body, he walks from backstage in clenched, smooth slow mo to his mark, then positions and poses as sexy, overwrought R&B music plays. An older badass with salt-and-pepper hair and a mustache flexes to Lynyrd Skynyrd's "Simple Man."

Few of the bodybuilders are very graceful — perhaps their tight, muscle-bound bodies sacrifice fluidity for size. We find ourselves checking every

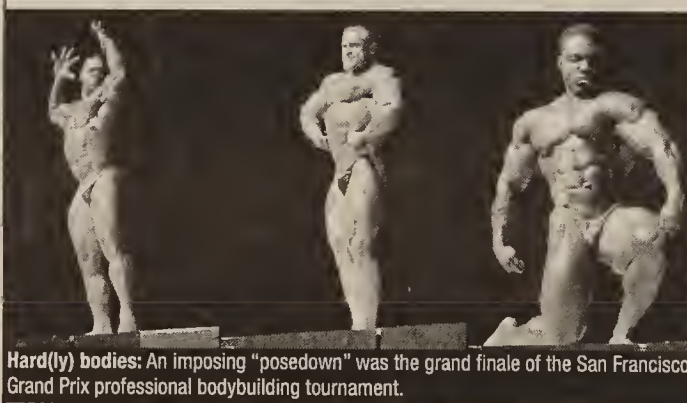


and synthesized baritone, tells a *Star Wars*-esque tale of a race of "genetic kings" in which the best (him, of course) comes along. Grandiose string music swells, then switches to "Whoomp, There It Is," and the bodybuilder combines muscle-tone exhibition with a heretofore hidden skill: popping and locking and moonwalking like a champ. Now *that's* showmanship.

The athletes' music choices are cause for analysis: R&B puts forth a weird blend of romanticism and testosterone that suggests sensitive superheroes; steadfastly serious arias or overtures give the impression that the bodybuilder is his own army, marching to war alone. The next contestant throws us completely off guard, though, posing to a live recording of Barbra Streisand's "Evergreen," making us wonder, of course, what percentage of professional bodybuilders are gay.

The contest over, judges tally scores as a guest poser — the scary woman from the lobby — is introduced. Madonna's "Music" thumps, and she comes out in chain-mail bikini top, silver metallic skirt, and wire-and-metal S-M comic-book warrior-princess face mask. She-Ra has been captured, I guess. In this supposedly serious celebration of the human body, we hear our first wolf whistle of the evening when She-Ra strips off her skirt and twirls it over her head to reveal a chain-mail bottom that matches the top. My companion and I groan at, again, women porning themselves up in every single solitary motherfucking aspect of life on earth. "It's to cancel out all the homoeroticism these men are trying to ignore," my companion says.

The top five contestants are announced, and they all come out onstage at once for a "posedown," lining up and taking quarter-turns for the judges. They then pose freestyle, milling around and flexing left, right, and center, making faces and clap-for-me, I-can't-hear-you gestures. The winners are announced, and prizes ranging from \$1,000 to \$20,000 are distributed. Craig Titus doesn't win, and our favorite breakdancer gets third place. First and second runners-up, sadly, don't hold hands in anticipation like Miss America. **Chris Cormier** wins, but we can't remember which one he was, because we're foreigners, and they all look the same to us. Overstimulated, intimidated, and sated, we walk past all the teeming human flesh and back out into the street, back into the comfortable rain and darkness, back into the land of Lilliput. ❖



Hard(ly) bodies: An imposing "posedown" was the grand finale of the San Francisco Grand Prix professional bodybuilding tournament.

probably subconsciously) on flex for the public. A few gargantuan female bodybuilders sign autographs, but the prevalence of fit, superfemme girly girls proves that fitness buffs don't have to resemble Mr. Clean to have a fondness for people who do. My companion and I, two Wednesday Addamses in a sea of Rocks and Chynnas, feel more uncomfortably out of place here than almost anywhere else we've ever, ever been.

"I can't help but think this all stems from a deep, deep, deep-seated insecurity," my companion says, surveying the seminar tables brimming with protein drinks, egg-white powders, pump-up concoctions, muscle-flaunting sportswear, and glittery and rhinestone bikinis and bathing suits.

Inside the half-full auditorium, the lights go down and MC **Mike Matazzaro**, a top bodybuilder himself, lumbers out onstage. He announces the event's sponsors, and everyone

man's package — one has to speculate — and also wonder if the tongue is still the strongest muscle in all of these bodies. I imagine entering one of these contests myself, the scrawny weird chick fake-posing to Mrs. Miller's version of "Downtown," flexing muscles that aren't there and poking out different sets of bones as the drunk chanteuse's nervous tremolo soars and falters along.

Crowd favorite **Craig Titus**, a blond man who looks even more like a cartoon than the others, bounces his pecs in time to AC/DC, then, during Biggie's "Mo Money Mo Problems," comes down off the platform and closer to the audience to ham it up and pose some more. As in dance and gymnastics, facial expressions count, and the best bodybuilders know that they must be thespians, too. Another contestant — our favorite — strides out as a custom monologue, delivered in threatening

GUARDIAN PHOTOS BY SUMMER BURKES

Boy wondering

Nagisa Oshima's sweetest *Taboo*. By Chuck Stephens

Once upon a time, Nagisa Oshima was a beautiful boy. Beautiful not in countenance, but in the ways he tore Japan — and Japanese filmmaking — apart. In the 1960s Oshima was one of the most important names in world cinema. *The Sun's Burial*, *Death by Hanging*, *Diary of a Shinjuku Thief* — each of those savagely stylish and politically explosive outrages were as marveled at and wondered over by cineastes as anything by Godard. Yet today Oshima's remembered mainly as the guy who, 25 years ago, made that arty porno film, *In the Realm of the Senses* — you know, the one about the chick and the severed dick. Oshima doesn't make many films these days (it's been 15 years since *Max, Mon Amour*, a love story about a woman and an orangutan), but at 68, he's still perfectly capable of producing images, and his ideas are as fresh as tomorrow's jailbait.

His latest film, *Taboo* (released abroad as *Gohatto*), turns out to be the last great film of the 20th century.

Delicious in design and delirious with detail, *Taboo* is set in 1865 and was photographed in and around ancient temples in Kyoto, but Oshima gives its ancient atmosphere a decidedly modern spin. Everything about the film — from Ryuichi Sakamoto's

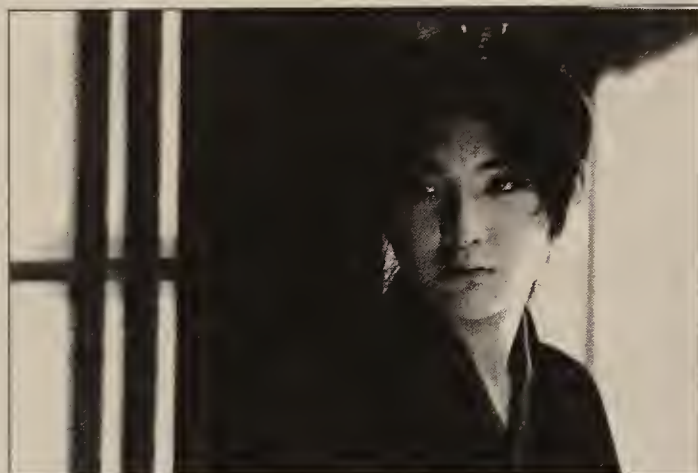
moody tick-tock score to the casting of hipsters both fresh and furrowed — surges with up-to-the-moment sophistication, and nothing does more so than its elusive storytelling. Built on a series of interpretations, ruminations, and disjointed voice-overs, *Taboo's* plot concerns a merchant's androgynous son, Kano, who joins the shogun's militia and infects the ranks with the fever of longing. Ultimately, though, it's less a film about homosexuality and fatal attraction than about the confrontations of youth and age, antique rhythms, and unsolvable mysteries, and — much like *Merry Christmas*, *Mister Lawrence* before it — the looks on Takeshi Kitano's face.

Historically, the samurai viewed homosexuality as the purest expression of manly love, but as usual, Oshima is interested in special circumstances. Lips pinched tight, bangs like fangs, his body slight as a girl's, Kano (played by 17-year-old newcomer Ryuhei Matsuda) enters the samurai ranks as if he were some sort of teenage daydream, a pale and lethal alien from the glitter side of the moon. As it turns out, Kano is a twist on a type of vision known throughout Japanese popular culture as a *bishonen*: a beautiful, deadly boy. "Homosexual or not," Japanologist Ian

Buruma once wrote of the *bishonen*, "they are treated [in fiction] in a similar way to vampires and creatures from outer space. Outcasts all, they are the pure, eternally young victims of adult corruption."

Yet while it's certainly true that Oshima surrounds Kano with the steamy scrutiny of older samurai — and photographs most of them like stooges in a book of mug shots — Kano seems quite corrupt enough when he arrives, and Kitano's character, Hijikata, the militia's second-in-command, senses it from the start. Is Kano a murderer or a murderer's muse? Ultimately, Hijikata must decide Kano's fate, but the most unsettling thing about *Taboo* isn't Kano's deadly sex appeal but the idea that the "truth" of what happens to everyone in the film is predicated entirely on Hijikata's interior leanings. Oshima's masterstroke is in using the unreadable Kitano as the film's impenetrable detective. Who can possibly determine what turmoil might be raging beneath the world's most unpredictable comedian's excruciatingly mirthful mask?

Taboo is drawn from a pair of stories by novelist Ryotaro Shiba and set within the well-known milieu of the Shinsengumi militia, whose triumphs and ultimate downfall are as familiar



Samurai glitter: Kano (Ryuhei Matsuda) plays a beautiful but lethal young newcomer to the ranks of the shogun's militia.

to Japanese schoolkids as the television antics of Beat Takeshi. But Oshima, without ever mocking his material, rarely plays it straight. The real life Hijikata was killed in battle at the age of 35, while Kitano is actually 53 — a dissonance that suggests that much of what *Taboo* may actually be about is the way that narcissism wounds its adherents. Casting fading heartthrob Tadanobu Asano — who gives the first meaty performance of his adult career, exuding the surly insouciance of a middle-aged Toshiro Mifune — as Kano's most devoted suitor further underscores this latency, but ultimately the film belongs to Kitano.

Kitano has never played a more serious character, even if he does tweak many of his moments with a verge-of-

cracking-up twinkle more suitable to, say, Carol Burnett's old straight man, Harvey Korman. Yet Kitano's also the kind of guy who can blow his brains out with a smile on his face, and to watch the way this aging hepcat faces off against a cherry tree in *Taboo's* final moment is to be transported to a time and place where nothing is as it seems. The same goes for *Taboo* as a whole. At once challenging and enrapturing, the film's appeal is polydemographic. Anime admirers, romance aficionados, fans of Mishima and *Hana-bi*, young lovers on a date: this is the Oshima for you. ❖

'*Taboo*' opens Fri/2 at the Castro Theatre, S.F. See Rep Clock, page 101, for show times.

Sundance orphan

A *Good Baby* needed some TLC. By Johnny Ray Huston.

Katherine Dieckmann's debut feature, *A Good Baby*, is the type of movie that might have played the Sundance Festival in the early to mid '90s, when New York- or Los Angeles-born projects about small-town life were commonplace and often misguided. At that time, Dieckmann was involved in other forms of media: she was a film critic for the *Village Voice*, a music journalist who specialized in profiles of rock magazine queens like Liz Phair and Courtney Love, and a music video director who had helmed clips for R.E.M. ("Stand" and the multiculturalism ad "Shiny Happy People"). In 1996 Dieckmann actually attended the Sundance Institute's screenwriters and directors labs — which doesn't necessarily guarantee acceptance: when *A Good Baby* truly arrived, a few years later, the festival rejected it.

Based on a novel by Leon Rooke, Dieckmann's script clumsily investigates themes of rural birth, death, and faith, all of which were better seen in *Eye of God*, an Oklahoma-set drama

written and directed by Dieckmann's Sundance lab peer Tim Blake Nelson. *Eye of God* made a brief appearance in the Bay Area in 1997, providing Christmas fare for those with bleak outlooks; it was a quiet story of a gullible, lonely woman (the superb, underused Martha Plimpton) whose faith in her ex-con husband has a forgiveness that his version of Christianity lacks. *A Good Baby* begins in roughly the same place that Nelson's film ends — a remote riverside nook of an already isolated town — with a similar dramatic setup: pregnant woman, menacing man. But *Eye of God's* final moments shoot for the destination of the title; *A Good Baby's* narrative quickly tumbles into a vat of moldy Appalachian corn and never gets out.

The corn is in the dialogue. Every local has a surplus of homilies to unload; "Home is where the ..." even gets a stale update. Outfitted to resemble Jesco White (the outspoken tap-dancing subject of Jacob Young's pair of *Dancing Outlaw* documentaries) in non-Elvis mode, Henry Thomas gets

the most screen time. Blessedly, his character, an outcast who discovers a baby while rabbit hunting, is a man of few words. Thomas broods and grows stubble convincingly, but Cara Seymour isn't so lucky: though her character has visited Cincinnati, Seymour herself seems trapped in a personal netherworld somewhere between California and an old Tennessee Williams production. As the resident villain, a man who oozes deceit while selling cleaning products, a slick-haired David Straithairn is *supposed* to sound phony, but his portrayal doesn't add up to more than a random assortment of quivers and leers.

This stilted quality would be less jarring if Dieckmann was self-consciously presenting an outsider's fabulist perspective on Appalachian life. Shot by Jim Denault, *A Good Baby's* green and gray mountain terrain is instead pieced together with a maplike blankness that's the opposite of Denault's sensationalist, symbol-laden presentation of the heartland in *Boys Don't Cry*. It may make use of open spaces, but *A Good Baby*, like so

many generic American indie features, occupies an oxygen-free dramatic zone; spontaneity and chance never invade the screen. Each character is neatly defined by his or her response to the baby. Straithairn wants it; Thomas doesn't want to let it go; Seymour calls it a "barnacle" before Pinto-ing off into the sunset; the town gossip hates it at first, then — surprise! — suddenly wants it to fill the gaping hole in her family life.

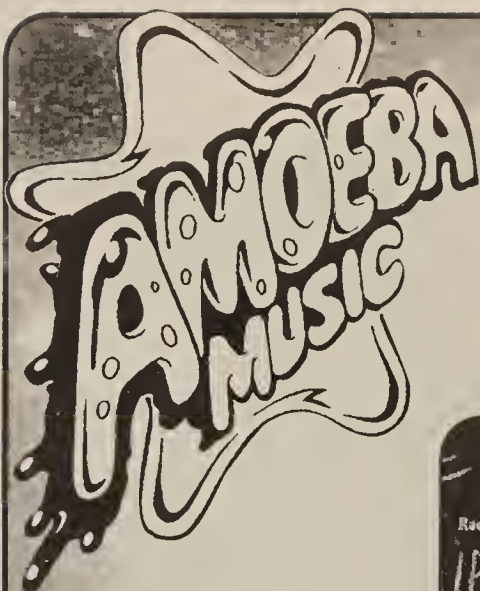
Ultimately, the baby finds someone to take care of it. Dieckmann's *Baby*, however, is doomed to a short theatrical life. And, in this case, at least one more unfavorable comparison: the scene in which Straithairn's salesman tries to seduce his way through Seymour's closed front door is a miniature (sans tension) variation on Treat Williams's and Laura Dern's extended cat-and-mouse conversation in *Smooth Talk*.



All outside the family: Toker (Henry Thomas) finds Baby (Hannah Grady) in Katherine Dieckmann's feature debut.

At least Dieckmann's next project can't avoid idiosyncratic craft; she's directing a film bio of the Shaggs, and really, how can you streamline "My Pal Foot Foot"? ❖

'*A Good Baby*' opens Fri/2 at the Rafael Film Center, San Rafael. See Movie Clock, page 102, for show times.



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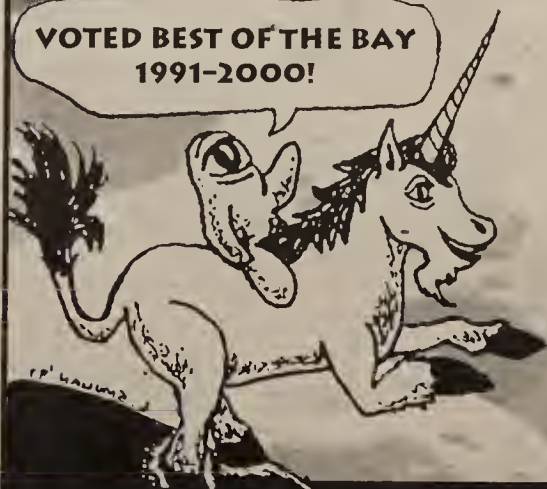
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Tough love: Helen Stoltzfus (left) and Julian López-Morillas are two of the Jewish prisoners in the Warsaw Ghetto during the Holocaust in Grossman's *See Under: Love*.



PHOTO BY KENT TAYLOR

Legacies

See Under: Love faces art and evil.

By Brad Rosenstein

Frankly, I cringe when I hear of yet another dramatic reincarnation of the Holocaust. Mingled with my skepticism — what new perspective could anyone possibly provide? — is the concern that this staggering human horror will be reduced and cheapened. But despite my wariness, A Traveling Jewish Theatre's adaptation of David Grossman's acclaimed novel *See Under: Love* greeted me with one promising surprise: the piece is in fact about the queasy collusion between art and all-too-real evil.

Corey Fischer's script trims Grossman's expansive, complex novel to its dramatic center: the young writer Momik Neuman (Aaron Davidman), trying to understand the fearfulness and emotional circumspection his parents passed on to him, looks to the memories of his great-uncle Anshel Wasserman (Mark Samuels). Wasserman, a broken concentration camp survivor, came to live with the family when Momik was a boy. Out of five cryptic words the old man uttered repeatedly, Momik begins to construct an imaginative version of Wasserman's life in the camps.

In Momik's version Wasserman has struck up a bizarre deal with the camp commander, Nigel (Norbert Weisser). Nigel has discovered that Wasserman wrote a series of books

about a group of young superheroes, the Children of the Heart, which Nigel loved as a boy. In return for Wasserman creating new adventures just for him, Nigel occasionally obliges Wasserman with a bullet to the head, yet despite Wasserman's fervent wish to die, guns and even gas have no effect on him.

This odd inversion of the Scheherazade story initially shows great promise: several downtrodden camp inmates (Julian López-Morillas, Joan Mankin, Robert Sicular, and Helen Stoltzfus) are transformed by Wasserman's imagination into the Children of the Heart, now mature time-travelers who have landed in the grim depths of the Warsaw Ghetto. Nigel becomes increasingly enslaved by this tale, which, it turns out, he needs desperately for his own purposes.

This "Nazi beast" becomes the play's most compelling character, and Weisser leads the fine cast with the evening's most impassioned performance. But while Fischer shows a great deal of skill in crafting this web of stories within stories into a sensitive fable about families, the play never manages to escape a certain tendentiousness. Wasserman's piquant tale-spinning fails to achieve the transformative alchemy Fisher intends, and Momik, the

evening's putative "author," remains an undeveloped blank.

The biggest achievement here is ATJT mounting its largest-cast effort yet while maintaining its intimate ensemble flavor. Naomi Newman's direction makes use of the simplest means — the actors, the space, and Todd Roehrman's splendidly textured costumes — to create some powerfully etched moments. *See Under: Love* is a wonderfully ambitious effort, but finally the play strains to make us believe that imagination can triumph over evil, can "infect" it with humanity, while history seems to tell a very different story.

Good 'children'

The emotional fallout of World War II is also being revisited at ACT with the West Coast premiere of Richard Nelson's *Goodnight Children Everywhere*. Set just after the war's end, the play focuses on the reunion of four of the 800,000 children evacuated from London before the Blitz. Sisters Betty (Robin Weigert), Ann (Yvonne Woods), and Vi (Heather Goldenhersh) are all living in their deceased parents' South London flat, supported by Ann's husband (Jon DeVries). The sisters, scattered as far as Wales during the war, await the arrival of their brother Peter (Jesse Pennington), who was sent away to Canada at age 11 and now returns a handsome young man of 17.

"Chekovian" is the word applied most often to Nelson's writing these days, and it certainly has that rich chamber quality, but the fact is his work has an adult depth and dimensionality all his own. Just when the play seems to be drifting into genial and trite family reminiscence, Nelson's characters explode bombs of sexuality, jealousy, and confusion that open up gaping chasms of lost time, shifting relationships, and bitter compromises. What in lesser hands could be manipulative and sensational becomes in Nelson's a moving and resonant drama of misplaced childhoods and adult scars.

Although some of the actors' choices feel downright eccentric, the performances under Nelson's direction are sharp and nuanced. DeVries and Goldenhersh, repeating their roles from the New York production, are excellent, and Pennington and Woods both find the pain and passion of their troubling attraction. Despite the specificity of its focus, *Goodnight Children Everywhere* feels like it's about all of us, evacuees and exiles forever trying to find our way home. ♦

'See Under: Love.' Through March 25. Thurs.-Sat., 8 p.m.; Sun., 2 and 7 p.m., A Traveling Jewish Theatre, 470 Florida, S.F. \$22.50-\$28 (Thurs., pay what you can). (415) 399-1809.

'Goodnight Children Everywhere.' Through March 18. Tues.-Sat., 8 p.m. (also Wed. and Sat., 2 p.m.; Wed/7, no 2 p.m. show); Sun., 2 p.m., Geary Theatre, 415 Geary, S.F. \$15-\$61. (415) 749-2228.

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SAT/3 EDGE OF NOISE POP

DJ Me DJ You • No Forcefield • Money Mark



What's this all about, you wonder. What could be Noise Pop about DJ music? Well, **DJ Me DJ You** does a sort of arty noise sample thing, making them what folks like to call indielectonica. With members of Primus and the amazing turntablists Invisibl Skratch Piklz in **No Forcefield**, there's a fair chance that the noise quotient will be pretty high in whatever they do onstage. The fuzzy keyboard noodling on **Money Mark's** first album gained him the reputation of being the indie rock DJ, but let's face it: he's too funky to be rock. 9 p.m., *Justice League*, \$15, 21 and over.

bright eyes



SAT/3 RAIN AND SHINE

Henry Miller Sextet • The Orange Peels • The Shins • The Aislars Set



Henry Miller Sextet play early '90s-era Britpop along the lines of Teenage Fanclub. The **Orange Peels** keep a little surf guitar alive with their bright new California pop sound. The **Shins** play sweetly vulnerable folk songs, so you wouldn't dare kick 'em you-know-where. And no one captures a rainy day in San Francisco better than the **Aislars Set's** Amy Linton does with the jangling 12 strings of her guitar.

1:30 p.m., *Bottom of the Hill*, \$7, all ages.



SAT/3 HEARTBREAKING WORKS OF EXPERIMENTAL BOOMBOXES

Jolly • Persephone's Bees • Fiver • Oranger



This is the perfect lineup to replace the psychedelic madness of the Flaming Lips' parking-lot experiment during Noise Pop 1998. **Jolly's** mix of pop and distortion resembles a happy Soundgarden. **Persephone's Bees** are guaranteed to jam on possibly the catchiest song to be played at this year's fest, "Walk to the Moon." **Fiver** are that young Modesto band that play shimmering indie rock for all the skater dudes. Now that they're done touring Europe with Elliott Smith, **Oranger** are back to

show us how far they've come since they played the first Noise Pop as Overwhelming Colorfast. Their heavy, psyched-out jams and Beatlesque melodies have mind-blowing potential. 4:30 p.m., *Cafe du Nord*, \$7, all ages.



SAT/3 GET OUT OF THE GARAGE

Lost Kids • Vue • Holly Golightly • The White Stripes



Lost Kids play punk; **Vue** are a sludgy glam-rock band on Sub Pop; former Headcoatee **Holly Golightly** and backup band still won't leave the '60s garage behind; and brother-sister duo the **White Stripes** have more blues in their soul than two white kids from Detroit should be allowed to have — they're so hot the stage might go up in flames. 8 p.m., *Great American Music Hall*, \$12, all ages.



mark eitzel

creeper lagoon



SAT/3 NOT OLDER, BETTER

Actionslacks • Matt Suggs • Spoon • Superchunk



Actionslacks have been absent from Noise Pop for two years now. During that time they've layered their arrangements and replaced the crunchy guitar with more melody. Once Butterglory broke up, Merge picked up **Matt Suggs** so that he could do the mature solo work thing. **Spoon's** brand-new album sounds like adult-

contemporary indie rock, but that's the risk you take when you experiment with the Chicago sound. To be fair, it has grow-on-you potential. But no matter: this show is all about indie-till-they-die **Superchunk**, lords of the much ballyhooed chug, chug chord progression. Rather than "grow," they have refined noise pop to a level no one dreamed possible. Kurland and Arnold have been trying to book Superchunk since '93. The wait is finally over.

8:30 p.m., *Binbo's 365 Club*, \$13, 18 and over.



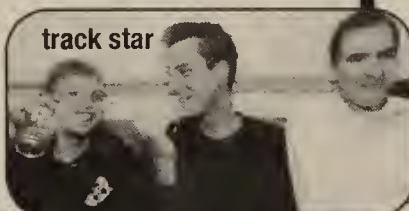
SAT/3 PREMIUM VINYL HEAVY

Me First • The Minus 5 • The Young Fresh Fellows • Fastbacks

Sub Pop has this thing where they press records on 150 milligrams of vinyl and then put a sticker on the cover telling you so. This means something really important to people who won't buy CDs. Think of it as a metaphor for the quality of the old days — when, naturally, stuff was heavier. Pop-punk **Me First** scored this premium bill by having an affiliation with the Fastbacks. Of all the bands that want to sound like the Beach Boys, the **Minus 5** (a Young Fresh Fellows side project, with Peter Buck in tow) come the closest. The **Young Fresh Fellows**, a damn good party band, combine power pop, psychedelia, and R&B. And if you've ever wondered what lies at the core of Noise Pop, **Fastbacks** are your answer. With equal parts noise and pop and the honor of having played the first fest, they are the noise pop ideal. 9 p.m., *Bottom of the Hill*, \$8, 21 and over.



track star



SUN/4 INTERVIEW WITH A VAMPIRE

Jet Black Crayon • Saint Andre • Pleasure Forever • Blonde Redhead

Seems like most of these bands have dabbled in the dark arts. Or at least thought about it. That might explain how **Tommy Guerrero**, of **Jet Black Crayons**, skates as well as he does. **Saint Andre** play an angry-sounding Goth rock. **Pleasure Forever**, formerly **Slaves**, wallow in dirges and darkness. Two members of **Blonde Redhead** are twins, which is always weird — so is their lyrical innuendo suggesting inner-band relationships. But the alluring mixture of off-kilter rhythms,



Marquee Moon melodies, and oddly erotic vocals from singer **Kazoo Makino** make them the most original band in the festival.

8 p.m., *Binbo's 365 Club*, \$15, 18 and over.



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Cover to Cover

Feb. 17, Cafe du Nord

Nine local bands gathered on a drizzling Saturday night at Cafe du Nord to pay tribute to both the storied and the often unsung heroes of Bay Area music by performing short sets of cover tunes. The occasion was the latest installment of Cover to Cover, a monthly series put on by the Popular Noise Foundation, the nonprofit organization devoted to keeping local musicians in the black and onstage.

Performances ran a gamut of musical genres: spoken word, lounge, rap, funk, indie rock, and beyond. We managed to get through the evening without a Green Day tune, but Metallica rated high on the cover chart, and Dead Kennedys got more than their share of homage. Opening act Pollo del Mar, an instrumental surf outfit, took the Geranimals approach to covering with a predictable version of the Mermen's "Ocean Beach," but caught a different wave with D.K.s' "Moon over Marin."

The Crack Emcee offered a slightly shaky version of Sly and the Family Stone's "It's a Family Affair" — his Cookie Monster voice couldn't carry the song's deep baritone. But his unique rendition of Tom Waits's "Clap Hands" had everyone in the audience doing just that while Crack rapped his own Clinton-era political lyrics around the song's refrain.

Waycross singer Caroleen Beatty belted out the lyrics "I got hair on my chest. I look good without a shirt. I'm goin' out West where they appreciate me" from Tom Waits's "Goin' out West" without so much as cracking a smile. Also singing a man's song, Lori Carsillo from lounge act Project: Pimento gave us a sultry version of Santana's "Black Magic Woman," while Robby Virus rendered a sizzling Latin lead by waving his hands over a theremin.

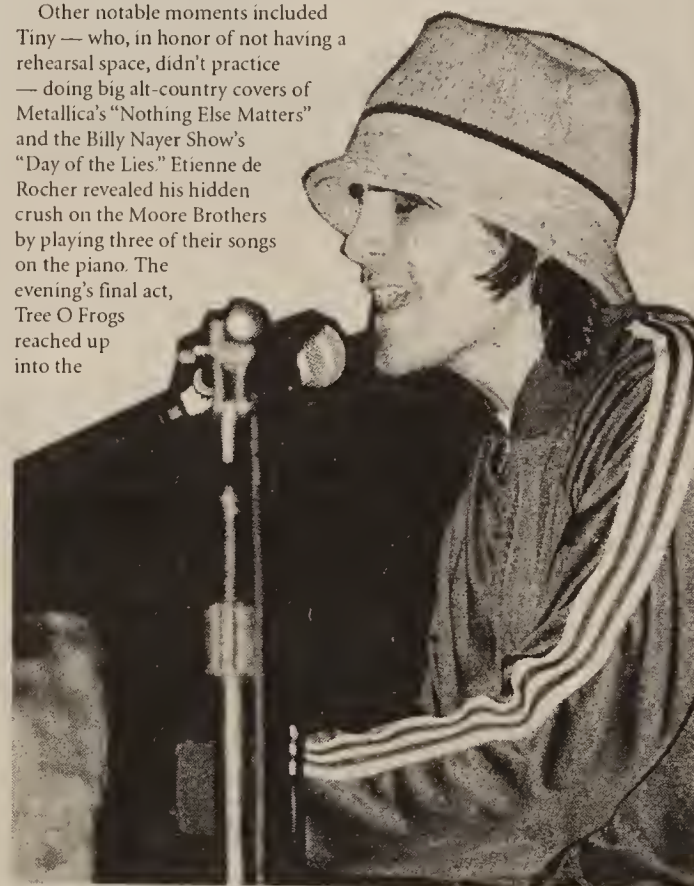
The Beth Lisick Ordeal and Creeper Lagoon lent the evening some star power. Lisick introduced Metallica's

"Blackened" as "a eulogy to the earth," comically interpreting the environmentalist lyrics with arm gestures that included a Jesus-on-the-cross pose and double horns raised high above her head (while the audience did a spoken-word-along). Maybe because they spend a lot of time shuttling between Los Angeles and San Francisco, Creeper rocked hard with CCR's "Travelin' Band" before dedicating Overwhelming Colorfast's "Every Saturday" to Noise Pop and PNF founder Kevin Arnold. Arnold, who once managed the band and booked them for the first Noise Pop in 1993, allegedly got choked up. Aw.

Other notable moments included Tiny — who, in honor of not having a rehearsal space, didn't practice — doing big alt-country covers of Metallica's "Nothing Else Matters" and the Billy Nayer Show's "Day of the Lies." Etienne de Rocher revealed his hidden crush on the Moore Brothers by playing three of their songs on the piano. The evening's final act, Tree O Frogs reached up into the

North Bay for a funky version of Vince Guaraldi's "Linus and Lucy" (a.k.a. the *Charlie Brown* song).

This was the third Cover to Cover in as many months, and no Journey covers yet. You'd think that someone would cut loose with "When the lights go down in the city ..." what with all the talk about rolling blackouts. *The next Cover to Cover will focus on the East Bay music scene. March 23, 9 p.m., Starry Plough, 3101 Shattuck, Berk. \$10. For more information go to www.popularnoise.org or e-mail c2c@popularnoise.org.* (Deborah Giattina)



Thou shalt cover ... thy neighbors' songs. So saith Popular Noise Foundation and Etienne de Rocher (pictured here).

100 Watt Smile

100 Watt Smile (Furry Egg)

Two years after their debut, *And Reason Flew* (Thirsty Ear), 100 Watt Smile are back, minus a label but with another album — full length and stuck hopelessly in 1994. Which isn't to say there isn't redemption in this second stab at the glory days of alternarock. This disc is specially suited to youngsters (and aging youngsters) prone to listening to albums in the solitude of their bedrooms while scribbling deep thoughts in their journals. Vocalist-violinist-songwriter Carrie Bradley delivers some sublimely wonderful pop noise. The bombastic yet beautiful "Red Cherry Suit," the soft nudges of "Club 23," and the toss-away number "Two Jokes" all show off her wonderful, if airy, vocals and her talent for turning a quirky phrase. Guitarist Scott Greiner's production is spotless on pretty much every level: the guitars buzz in all the right spots, the drums come tumblin' down on cue, and the orchestra swells like Billy Corgan on a shoestring budget. And that's the problem. In the end, every turn, every tempo change — climbing toward the heavens and subsequently free-falling back to the earth — is supposed to leave us dazzled and numb. Instead the predictable, calculated, and yes, destined-for-bigger-things sound of 100 Watt Smile leaves us feeling cold. (John O'Neill)

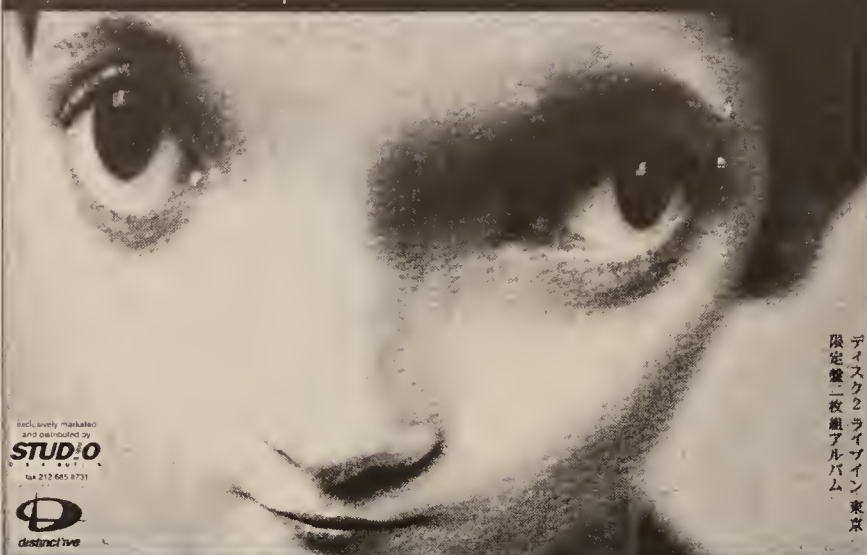
The Cutthroats 9

The Cutthroats 9 (Man's Ruin)

Guitarist-vocal cord shredder Chris Spencer led NYC noise-rock band Unsane through 10 years of angry, aggressive recordings and equally violent live shows before finally putting the band to rest in 1999. Judging from the tenor of his latest project's self-titled debut, last year's move to sunny California hasn't done much to brighten his grim outlook. "Dirty" pitches headlong into a hammering, off-kilter riff that builds to the screaming chorus "Why did you lie?!" over some unconscionable snare drum punishment by Will Carroll (of the sadly defunct Satanic power trio Old Grandad). While still noisy as all hell, Spencer seems to have tempered the sonic barrage he utilized so often with Unsane. Yeah, there's distortion on most of the lead vocals, and a couple of songs feature that guitar-being-fed-to-a-wood-chipper sound (the fittingly titled album closer "Sludge" in particular), but *Cutthroats 9* often echoes the more melodic pummeling of Spencer's NYC angst-core contemporaries Quicksand and Helmet. One notable departure from the standard jackhammer formula is "Can't Do a Thing," a frighteningly heavy slide-guitar workout that stands out as the album's best track. This is a solid effort overall that's unlikely to disappoint any fans of Spencer's previous work. *The Cutthroats 9 play Sun/4, 6 p.m., Kimo's, 1351 Polk, S.F. \$5. (415) 885-4535.* (Dave Pehling)

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This event, coinciding with a special *Bay Guardian* Careers & Education supplement, will be **heavily promoted in print** as well as on local **radio** stations such as Wild 94.9 and KUSF, and **online** at sfbg.com, insidebayarea.com and lifeprint.org

When:

Wednesday, April 11 from 4:00 - 8pm

Where:

Venture Frogs, 1000 Van Ness Avenue, S.F.
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What:

- 4:00 - 5:30 Career Development sponsored by Lifeprint
Human Resources Roundtables for Employers
- 5:30 - 6:00 Introductions
- 6:00 - 8:00 Mixing Marathon
(meet and mingle at your own pace)
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Shrink rap

Before sitting down to write this, I ate a thin-crust pizza and drank some good Chianti at a seaside café in the Vietnamese city of Nha Trang while listening to the dead Jamaican singer Bob Marley duet with his Brooklyn-bred daughter-in-law Lauryn Hill. Traveling in cities of any size is increasingly an exercise in temporal and geographic dissonance, as the rapid diffusion of pop culture, technology, cuisine, and, most of all, people creates teeming, delirious collisions and contradictions.

Nowhere is the semiotic lunacy more intense than here in Vietnam, where global capitalism whirls triumphantly before stolid Soviet-style monuments, beaming portraits of Uncle Ho, and limp hammer and sickle flags. Visiting the Chu Chi tunnels, underground lair of the NLF, one listens to rapturous eulogies about the "American killer heroes" who gave their lives fighting Western imperialism. Their military victory was clearly decisive, but the number of Vietnamese men wearing "USA" and "Proud to Be an American" T-shirts suggests that, in a weird way, the United States eventually prevailed as well, winning hearts and minds in a way that no amount of intrigue and armed terror could accomplish.

Actually, it's not just the United States: though Vietnam fought fierce

battles against the Japanese, Chinese, and French, Saigon is awash in sushi bars, dim sum joints, and brasseries. Many Vietnamese in tourist areas speak English with Australian accents because they get so many Aussie visitors. So Saigon is not so much a victim of cultural colonialism as it is an eager inductee into the burgeoning urban world culture. It's not just San Francisco that's being gentrified — it's the planet.

That's why the soundtrack to Wayne Wang's upcoming film *The Center of the World* sounds so resonant here. A moody cross-cultural electronic mélange, much of it evokes a *Blade Runner* vibe, redolent of the backstreets of the global megalopolis. Veering from Parisian musician DJ Cam's instrumental hip-hop to San Francisco artist DJ Cheb i Sabbah's blend of dub rhythms and classical Indian music to Brazilian chanteuse Bebel Gilberto's sultry bossa nova, the album makes a statement about a new kind of cosmopolitanism.

The film itself, about a liaison between a computer geek and a stripper, takes place in Las Vegas, in some ways the ultimate everywhere-and-no-place city. Yet manic pastiche and the rapid transformation of history into kitsch is hardly unique to that town. Apocalypse Now is now a popular chain of bars here, while touts peddle Zippo knock-offs adorned with pithy slogans like "If I die in Vietnam bury me upside down so the army can kiss my ass" — as if

they'd been lifted off of dead G.I.s. They're also sold at government-run souvenir shops.

At times, all of this can be depressing, especially for the hordes of Western tourists who come to the third world seeking unsullied authenticity. For the people who live here, though, it seems like a different story — they can enjoy hamburgers and Levi's the same way we eat Thai food and not be any less Vietnamese because of it. Indeed, the feeling here is one of vitality and brash, crackling energy; it's a country embracing the outside world rather than being conquered by it.

Despite its stretches of dystopic gloom, such optimism also flashes throughout the *Center of the World* soundtrack. Sure, there's a seedy, over-ripe feel on noirish tracks like Cam's "Millennium" and Evoka's Middle Eastern-flavored "Temoine," but there's also a lot of warmth and even rapture on Sabbah's swirling "Kese Kese" and Suba's soulful effervescent "Tantos deseos." Perhaps some kind of purity is lost as the world contracts, and everyone knows that vice flourishes in border zones. Yet as the music on the *Center of the World* soundtrack suggests, mongrel culture seethes with inspiration and life. The world gets smaller, which can be sad for those who lust after faraway horizons. It should be a consolation, though, that we're all getting closer together. ❖

sound effects

by tony green

Attitudes

Payback is a bitch. My 16-year-old niece Courtney found that out when I walked into the Kentucky Fried Chicken where she works.

"You dere, gurl," I said in a loud, deep-throated, exaggerated voice, pointing at her. "Gimme one a dem dere thangs ... yeah, dem wangs. Gimme a dozen wangs, fried hard so that they crispy. And some fried gizzards and some possum." Courtney, in midback-length extensions and corporate uniform, smiled and talked through her teeth to my wife.

"T, tell Tony to stop."

I chuckled, and my wife chuckled. We both knew that this was the only place I could mess with Courtney without worrying about her cranking up one of her *Def Comedy Jam*-style comebacks. To that point, Courtney has what people tend to call a sharp tongue, backed up by a don't-take-nothin'-from-nobody attitude. Her attitude serves her well on the job, where she is surrounded by co-workers who aren't as smart as she is, has to remind them how to scoop the french fries and use the register, and has to stand her ground against obnoxious customers.

I've been thinking about Courtney a lot recently because of a conversation I had with a fellow writer who bemoaned women's declining profile

in popular music. There's no more Lilith Fair, he said. Courtney Love and Liz Phair are memories. Young girls have few real role models on the pop landscape, few meaningful counterbalances to the Fred Dursts and Eminems of the world.

"Well," I said, "what about Mary J. Blige, Macy Gray, Lauryn Hill, Angie Stone, Aaliyah, Mya, Eve, Rah Digga, Missy Elliott, Kandi Burruss?"

"Good point," he said.

I didn't bother to tell him that he had just undermined the premise for his entire complaint, the meat of which — that the future of feminism teeters precariously on the fortunes of guitar-clutching white women — seemed less like a prelude to discussion than alt-rock nostalgia masquerading as progressive politics. Or a semantic puree of a few ill-thought-out daily-paper trend stories. It did, however, remind me why I feel good about Courtney's resilience, seeing how easily and casually black women can be excluded, written out, overlooked, even when doing so requires an almost mind-boggling inversion of objective reality (see above).

Courtney would be a great press agent for someone like Joi or Jhelisa. She has a talent for forcing her way out of the margins, not just into places that would exclude her but into places that don't even recog-

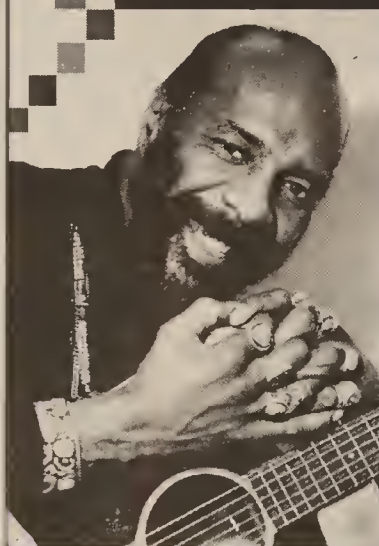
nize her existence enough to do so.

Right now, though, she'll have to be content with saving her talent for college or a future job, while honing it on her current coworkers: fake gold-fronted Cash Money/Trick Daddy wanna-bes. Tattooed Fred Durstians. Bleach-blond Stans. The kind of working-class black, white, and Hispanic kids pop-media pundits tell us the average 15-year-old girl should be fleeing from. To Courtney they are just kids: peers, perhaps potential dates. And, given her quick mind and quick tongue, absolute pushovers.

The real challenge will come later, when she's face-to-face with someone like the fortyish, gelded, white college professor who once opened a conversation with my then 20-year-old-sister with "White women don't like to have sex anymore." Or the magazine writer who told a friend of mine to her face that she had "written her way out of the gutter." Or the management types who view summer internship sessions as a chance to scoop up the kind of nebile undergrads who called them geeks back in college.

I have a feeling, though, that Courtney will do just fine. Anyone who has enough brass to describe Sun Ra as "that stupid crap Tony listens to" would have no problem putting these folks in their place. ❖

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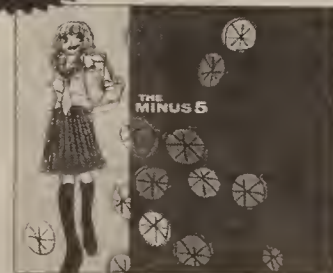


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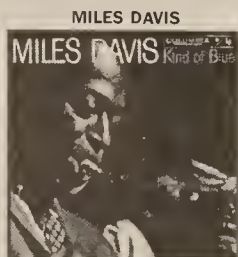
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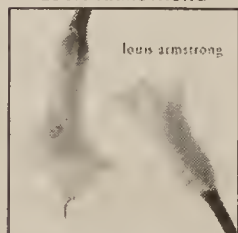
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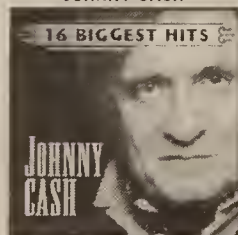
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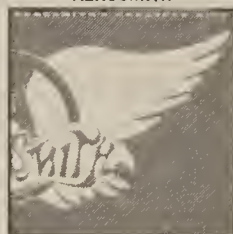
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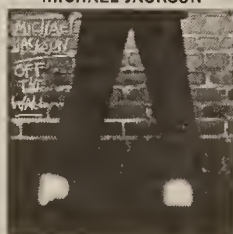
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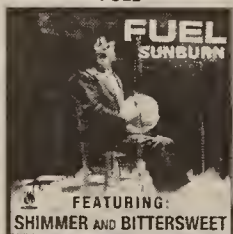
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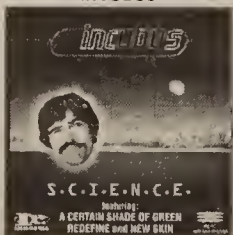
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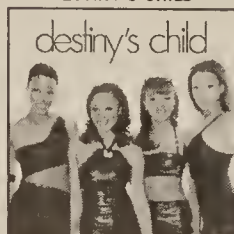
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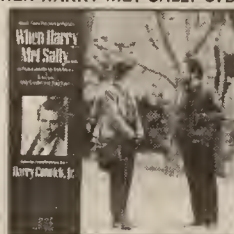
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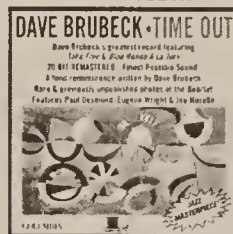
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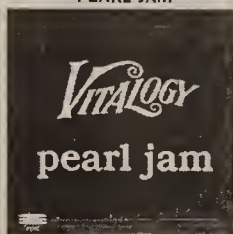
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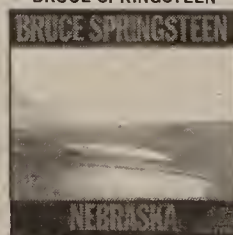
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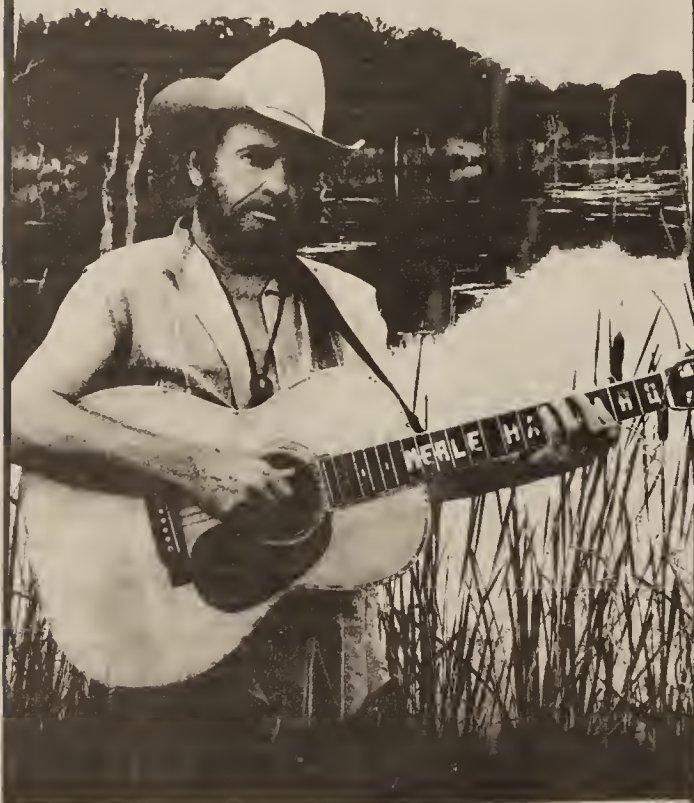
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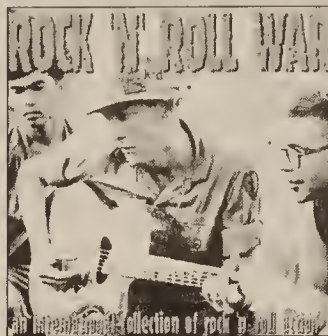
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Various artists

Rock 'N' Roll War (Vicious Kitten)

Somewhere along the line, long before pabulum popsters like Blink 182 were smirking their way toward the Frat Boy Hall of Fame, punk rock took a serious turn for the crappy. The visceral thrill and the gut-punch rush of bands rediscovering the basic principles of classic American rock and roll was run underground in favor of the purveyors of inner rage and phony metal power riffs. As if that weren't bad enough, it became a sort of clown college where half-wits got to wave their dicks at 15-year-olds during the encore. We were left standing on the corner in our Chuck Taylors to wonder who took away the gabba gabba hey?

In direct response to these humiliations, an international posse of forgotten heroes, lowbrow rockers, brilliant losers, and social miscreants have gotten together on *Rock 'N' Roll War*, riding to the rescue to deliver on punk's early promise. It is perhaps the finest compilation to never come out in 1977.

Things kick off with the Dictators — arguably the first “punk” group, if you want to discount the New York Dolls — setting the tone on the awesome manifesto “Who Will Save Rock and Roll?” They sum up the entire sorry state of music in three minutes (“I wish Sergeant Pepper / Never taught the band to play”), a rocket ride beneath the seamy underbelly of the beast. Radio Birdman's Deniz Tek,

Dolls survivor Sylvain Sylvain, and Nikki Sudden (ex-Swell Maps) top the who's who parade, but the up-and-comers do just as much to make *War* go bump. Asteroid B-612's “September Crush” digs hard on the bones of DMZ, Rick Blaze and the Ballbusters recall the Heartbreakers at their finest on “Born to Die” (as stoopid a punk sentiment as you could ever ask for), New York's Solar Jazz marry trombone to a wonderfully stilted guitar riff on the fab “I Live on a Street Called Rock 'n' Roll,” and Brother Brick bring power pop to the table on the would-be classic “See You Tonight.”

Twenty-four bands deliver their version of the truth, and in the end — if you still aren't sure who's gonna save rock and roll — you know that these are the cats to follow over the wall into battle. For more information go to www.viciouskitten.com.au. (John O'Neill)

EDO.G

The Truth Hurts (Ground Control)

Do you remember EDO.G and da Bulldogs' “Be a Father to Your Child,” one of the most beloved singles in hip-hop history? Well, former child-welfare advocate EDO.G now argues with his baby's mother, claiming on “Just Because,” “You sisters are like a bunch of gold diggers / With your kids hanging around a million different niggas.” Guest vocalist Free counters, “Calling it a favor / When you babysit / You're a part-time daddy.” Of course, EDO.G gets the last word on “Bitch up off Me”: “Now I've got a wife of my own / You should get a life of your own.”

Having the upper hand doesn't improve his disposition; on *The Truth Hurts*, his first full-length album in over five years, the Boston rapper is thoroughly cantankerous, dismissive of “tricks and busters,” manipulative women, and the rap industry. “You've got to understand / Money go from hand to hand / And women go from man to man,” he advises on “Understand,” the album's best track. “And you stupidmother-

fuckers still buying them drinks?” EDO.G's verbal eloquence makes the lyrics more pungent — he can't hide the bitterness in his voice.

The independently released *Truth Hurts* is a far cry from his acclaimed 1991 debut, *Life of a Kid in the Ghetto*, and a deal with a major label. “I was knocking hard in the beginning / Learning to lose is the key to winning,” he correctly observes. At times it's difficult to ascertain whether EDO.G's in a state of denial or simply honest, but for all his bluster and braggadocio, he's not afraid to admit on the DJ Premier-produced “Sayin' Somethin',” “Sometimes I hit / Most of the time I dig in my pants.”

Maybe the truth does hurt. After a decade spent in the rap wars, hard earned wisdom — however poisoned — is all there's left to offer. (Mosi Reeves)

Lords of Acid

Farstucker (Never)

You are a 12-year-old metalhead who stacks stolen issues of *Penthouse* beneath your bed. You enjoy mutilating small puppies, and last week during third-period U.S. history class, you proudly etched “Satan” into your skin. You love to torment dorky girls who have not yet developed breasts.

But back to the porn. Your mother has grounded you for stuffing your older sister's kitten with firecrackers, and the mess is too much for the cleaning lady to handle. So you spend all day inside your bedroom sifting through the February *Penthouse*, and you happen upon a photo of a woman in fishnets looking stupidly at the sky. Her name is Deborah Ostrega, a busty former model and now front woman for the world's most heinous electronic music group, the Belgian-based Lords of Acid. You read about her “nicely manicured bush” peaking out at the crowd as she sings, how the audience members have sex while the band performs, and how Ostrega has caught her male band mates masturbating while riding their tour bus. Aside from Moby and the Prodigy, you know nothing about electronic music, but tales of Ostrega's peeping beaver have you sold.

You get online and order the band's newest album. You read though the song titles, which sound promising: “Scrood Bi U,” “Sex Bomb,” “Stripper,” “A Ride with Satan's Little Helpers,” and “Lick My Chakra.” Chakra? What the fuck is that, you ask. But you don't really care, and when the CD arrives in the mail, you are annoyed that there are no shaved-pussy shots inside the CD case. Still, you dig the weak heavy metal riffs, which are interspersed with low-budget electronic breaks, a dick-swaggering, unimaginative style that reminds you of your two favorite bands, Korn and Limp Bizkit. You especially like the moaning and groaning samples.

For horny 12-year-olds, this album is a must. (Amanda Nowinski)

Tone-Loc

Loc-ed after Dark (Delicious Vinyl/Rhino)

Back in the days when Snoop was still a pup and N.W.A. was imploding, Mr. Tone-Loc (and his slicker Fresh Prince-like labelmate Young MC) were the sound of L.A. non-gangsta rap; funny, wry, and reliant on open beats, they manufactured massive hit jams. With Matt Dike and Mike Ross — sampling Rufus, Foreigner, Stevie, Van Halen, and other rock and soul icons — providing the chassis, while the gravel-throated son of the Crenshaw hood ruminated on smokables and screwables, Delicious Vinyl had themselves the big-time ride in 1988 and '89. It was a success neither they nor Tone-Loc ever really regained.

Loc's great moments come alive on this Rhino reissue. Most rap dates itself, but these tracks, highlighted by the timeless “Funky Cold Medina,” sound better than fresh. Even if serious students of the game regard the Locster as some kind of pop quasi-novelty act, the fact is, Dr. Dre lifted a verbal hook off of “Next Episode” for his biggest hit (“Nuthin' but a ‘G’ Thang”), and “Cheeba, Cheeba” predated all of Cypress Hill's THC-laden wooziness by years. These are talking blues as much as they are verbal showboating, which is why this disc still shakes the walls today. Tone-Loc was a real original, and if he ever makes a genuine comeback, I'll be listening, know what I'm sayin'? (Johnny Angel)

2nd Time Around

Move or die

'C'mon, move something!' Talib Kweli commands on the chorus to the similarly titled lead single from his critically acclaimed album with partner DJ Hi-Tek, *Reflection Eternal — Train of Thought*. The keyboard arpeggios behind him hit with the plodding clumsiness of a left-footed dancer; meanwhile, Kweli flits around the beat with razor-sharp lyrics like a moth eager to suck the light out of a lamp before it dies out. The result? A number-one rap hit.

In spite of their recent chart success, I've found it hard to dispel my first impression of Kweli and Hi-Tek. Three years ago the duo indicted unconscious MCs with tracks like "Manifesto," a 10-point platform for positive rap laid over a head nod-inducing, Monk-style piano loop. "Manifesto" was part of *Lyricist Lounge Vol. 1*, a two-CD set featuring well-known (KRS-One, Jurassic 5) and emerging (Sarah Jones, Natural Elements) underground favorites. Thanks to its immense length, the contents were a mishmash of straight-up jams (Mos Def, Q-Tip, and Tash's "Body Rock") and underdeveloped cuts (Cipher Complete's "Bring Hip-Hop Back"). Nevertheless, *Lyricist Lounge Vol. 1* was a testament to the artistic relevance of independent and independent-thinking hip-hop in all its varied forms.

In contrast, last year's *Lyricist Lounge Vol. 2*, an all-star effort cluttered with famous names (Erick Sermon, Macy Gray), sounds like just another compilation, indistinguishable from Funkmaster Flex and DJ Clue's annual blowouts. Appropriately, in "Manifesto" it's Mos Def, Pharoahe Monch, and Nate Dogg's jaunty "Oh No," highlighted by the chorus, "Oh no! / Niggas ain't scared to hustle."

For a spell "Oh No" sat at the top of the *Billboard* rap charts; it still enjoys heavy rotation on the local hip-hop and R&B station KMEL. When I hear it, I don't know whether to change the channel or endure it with a mixture of annoyance and subconsciously profound heartbreak. And it's not because when Mos Def raps, "The kids better buy my rookie card now / 'Cause after this year the price ain't going down," I remember him changing the chorus on his "Umi Says" from "I want black people to be free" to "I want all people to be free" just so Nike would use it for a commercial featuring a court full of black basketball players. It's watching another class of MCs struggle to fit in between rap's mainstream and underground formats, cannily learning to leaven their manifestos with dance-floor bleats and winding up with a compromised form of pop music.

In this nebulous netherworld, where 50,000 records sold qualifies as "indie gold" (compared with 500,000 in the real world), artists choose between the chopped samples and scratched choruses made famous by über-producer DJ Premier and the kick drum-driven, synthesizer-laden compositions favored by mainstream producers such as Rockwilder, Timbaland, and the Neptunes. Both types are usually recorded for use on mixtapes and nationally syndicated radio programs like Los Angeles DJs Sway and King Tech's *Wake Up Show*. For most, garnering airplay beyond those specialty formats isn't a realistic option.

In 1998, Rawkus, then one of the brightest and most consistent underground rap labels, changed the situation by pushing relatively nontraditional performers such as Mos Def and Talib Kweli onto urban radio playlists (thanks to a new distribution deal with rap powerhouse Priority Records). However, the label's first radio hits (Common's "1-9-9-9," Black Star's "Definition") were quickly replaced by calculated attempts, such as the aforementioned "Oh No" and "Move Something," to sustain that momentum. In the process, Rawkus became indistinguishable from larger corporate labels for whom heavy rotation is a given.

Still, the success of Rawkus's artists early on has led others to fall in line with the label's current musical direction. Aceyalone's upcoming *Accepted Eclectic*, a collection of singles, B-sides, and compilation tracks, juggles his melismatic flow with a shifting landscape of simple piano-based tracks made over the past two years. The album reveals how far the Los Angeles MC has come from his earlier incarnation as a freestyle-based musician who sought out beats as unconventional as his raps.

In comparison, L.A. duo Self Scientific faithfully adheres to its palette of samples and loops on *The Self Science*. The worst you could say is that it's predictable. Without even pressing the play button or lifting the turntable arm, rap fans know that *The Self Science* will kick off with an intro flipping the group's name in dizzying patterns of turntablist techniques, then launch into several indictments of MCs who have sold out for the cash, a time-honored tradition ever since Masta Ace, Incorporated's *Slaughterhouse* was released eight years ago.

When I listen to these records, I can hear artists solemnly working out their craft while being assaulted by outside influences. Commercial pressures are tantamount. Underground artists have to eat, and the best way to sell a couple thousand albums is to make music that fits into a narrow paradigm so that rap fans — a notoriously fickle lot — can easily understand and digest it. Perhaps it's naive to think that people working in the small backwater of independent hip-hop can put out albums unblemished by marketing concerns when, in the end, their careers are as susceptible to our whims and fancies as any musician's.

This brutal equation makes me think of Common's verse on the Roots' "Hip-Hop," where he works through his usual litany of complaints and accusations before reaching an epiphany: "As of late, I realize that this is her fate / Or destiny / To bring the best in me / It's like God is testing me." Ultimately, rappers will set their own limits on how much their art will be influenced by what we demand. But that doesn't make their decisions any less painful to listen to. ❖


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THE LAHAWNS - 3:40

JOSEPHINE MARSH - 2:20
& FRIENDS

GARY SHANNON - 1:15

CULANN'S HOUNDS - 12:15

SUNDAY

• MARY JANE LAMOND - 7:15

MARTIN HAYES
& DENNIS CAHILL - 5:30

PADDY KEENAN - 4:00

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& THE LAHAWNS

CHARLIE PIGGOTT &
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CRONÁN - 12:15

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Calendar

critics'
choices,
listings,
and more

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Cooler than you: Lydia Lunch may just make you hate your significant other, at "Tough Love II: An Evening of Abrasive Prose Guaranteed to Sandpaper the Smile off Your Lover's Face." See Sun/4.

Feb. 28 Wednesday

Hats off Performer **Toussaint Saint Negritude** brings his clarinet and Afro-proud self to the San Francisco Library's main branch for a free evening of jazz and improvised spoken word. His music and poetry blend with his quest for black awareness (his own and others'), giving voice to a section of the city's population that is sadly getting bumped by the shiny new economy. Saint Negritude's show brings together the comedic cool of a beat poet, the smooth howl of a bebop horn, and the quirky scat of Billie Holiday; he's also sure to bring along his handmade hats, which he considers an essential part of his performance. Often made of common materials, such as burlap or feathers, his hats reflect his method of writing poetry: coalesce ordinary words into a new, colorful form. 6:30 p.m., San Francisco Main Library, Koret Auditorium, 100 Larkin, S.F. Free. (415) 701-9734. (Joe Salas)

March 1 Thursday

Passion player Back in my radio-programming days, there was no phrase that sent my eyes rolling to the back of my skull like "New England folksinger." It was as if anyone with a Vermont birth certificate and a guitar felt they had the God-given right to caterwaul about the car not starting on winter mornings as a metaphor for a wrecked marriage. I firmly held tight to that belief until **John Gorka** came around. Working his way up through the coffeehouse circuit, Gorka performed songs that were refreshing, often beautiful, and a mile above what most of his contemporaries puked out. His newest album, *The Company You Keep* (Red House) is another grand slam of insight and passionate writing that features guest spots from Ani DiFranco, Mary Chapin Carpenter, and Patty

8 days a week

Feb. 28-March 7, 2001

Larkin, none of whom he needs to deliver the goods. *Freight and Salvage*, 1111 Addison, Berk. \$17.50-\$18.50. (510) 548-1761. (John O'Neill)

March 2 Friday

Pop rocks Concurrent with the Noise Pop music festival, Artists' Television Access hosts the **Noise Pop film festival**, six movies (each preceded by a short) that relate to indie music and its makers. Heather Rose Dominic's doc *The Shield around the K* is about Olympia, Wash.-based K Records, which is run by deep-voiced singer-songwriter Calvin Johnson of the late, great Beat Happening and currently of Dub Narcotic Sound System. *Shield* includes interviews with underground DIY icons Dean Wareham, Rose Melberg, and Steve Fisk; live performance footage of Beat Happening; and Super 8 music videos by Lois and Patrick Maley (Yo Yo Recordings). Another documentary you won't want to miss is *The Scott and Gary Show*. The 80-minute film by Jeff Krulik (*Heavy Metal Parking Lot*, *Neil Diamond Parking Lot*) focuses on Scott Lewis and Gary Winter, hosts of a now-defunct New York public access show that featured performances by bands such as the Butthole Surfers, the Beastie Boys, and Half Japanese. *Fri. and Sun.*, 7 p.m.; *Sat.*, 2 p.m., Artists' Television Access, 992 Valencia, S.F. \$5. (415) 824-3890. For the complete film schedule see *Rep Clock*, in film listings. (Sarah Han)

Word up Emeryville-based Speak Out, the country's only non-

profit speakers and artists agency, gathers together some of the Bay Area's most formidable wordsmiths for **'Voices Rising: A Night of Hip Hop and Spoken Word.'** Featuring artists from all across the local scene, the evening's entertainment is sure to whip you up into a verbal frenzy, with performances from author Aya De Leon, Pinay spoken word artists Ladies Wonder, the Destiny Arts Youth Performance Company, Native American hip-hoppers Without Reservation, Spearhead leader Michael Franti, and Mohammed Bilal, co-founder of the hip-hop-jazz outfit Midnight Voices. Proceeds from the event will benefit Speak Out and help it continue representing and booking speaking engagements for all sorts of folks with social justice on their minds, from acclaimed writers such as Opal Palmer Adisa to beloved iconoclasts such as Noam Chomsky and Howard Zinn. 8 p.m., cell space, 2050 Bryant, S.F. \$7-\$15. (510) 601-0182. (Sylvia W. Chan)

March 3 Saturday

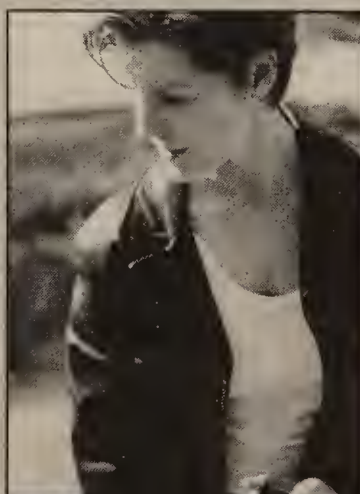
Electric youth In the mid '80s a group of UC Berkeley students working on a class project came up with the idea for the **Empowering Women of Color Conference**. Now in its 16th year, the daylong event taps a broad theme (this year, "Girl to Goddess ... Youth to Power") to provide a constructive environment for learning and discussion. Participants (everyone is welcome, though young women of color are the focus) can choose which

of the numerous workshops — on HIV/AIDS prevention, self-defense, reproductive rights, activism, economics, and other topics — they'd like to attend. One event sure to draw a crowd is the keynote address. In the past, featured speakers have included Angela Davis, bell hooks, Cherrie Moraga, and Dr. Jocelyn Elders; at the podium today is celebrated spoken word artist Ursula Rucker, noted for her solo compositions as well as for her collaborations with hip-hop group the Roots. 9 a.m.-6:30 p.m., UC Berkeley, Martin Luther King Jr. Building, Telegraph Ave. and Bancroft Way, Berk. \$5-\$15. (510) 642-2876, ext. 5, or socrates.berkeley.edu/~emargoli. Children under 12 must be accompanied by an adult. (Cheryl Eddy)

Sssssshowtime According to Chinese mythology, the serpent lives in a cauldron filled with all things — but in 2001, it crawls out, bestowing assorted fortunes and afflictions on the world. To celebrate this ceremonious event, glide down to Noh Space tonight, where belly-dancing hostess Soonyana and friends will pay homage to the serpent with dance, ritual, and music. **'The Serpent: A Timeless Archetype'** features performers both human and reptilian in a celebration designed to evoke personal and universal renewal. Headliner Jim Berenholtz presents his "trance-like yogic dance" with seven sinewy slitherers (including a 15-foot Burmese python) clinging to his body. Martial artist Michael Mayer, musicians Kevin Marshall and Tim Bolling, and a number of other non-ophidiophobic local artists contribute to a charming performance. 8 p.m., Noh Space, 2840 Mariposa, S.F. \$12-\$15. (707) 953-0513. (Ali Neff)

March 4 Sunday

Pervy prose Frank Zappa once sang, "Broken hearts are for assholes," and nobody understands this more than the quartet reading at tonight's **'Tough Love II: An Evening of Abrasive Prose Guaranteed to Sandpaper the Smile off Your Lover's Face,'** a



Solidarity: Singer-songwriter Rachel Garlin is just one of many performers gracing the stage at the second annual "In Song and Struggle."

For more than a decade Berkeley's all-volunteer CopWatch has demanded and defended fair treatment for all citizens under the law, documented police abuses of power, and conducted "Know Your Rights" workshops that have led to similar grassroots activities around the country. Last year a host of Bay Area women performers combined their celebration of International Women's Day with a tribute to CopWatch on its 10th anniversary. Gathering again this year at **'In Song and Struggle'** for the same causes are political folk-rock trio Rebecca Riots (featuring CopWatch cofounder Andrea Prichett), inspirational jazz-rooted storytelling vocalist Rhiannon, soulful blues singer Gwen Avery, singer-songwriter Rachel Garlin, Telluride songwriting competition winner Libby Kirkpatrick, Lilith Fair talent-search winner and dazzling guitarist Shelly Doty, Rose Street House of Music a cappella singers Making Waves, and Sonoma County a cappella trio Copper Wimmin. Poetry 4 the People and San Francisco slam-team poet Aya De Leon, among others, will deliver spoken word, and the traveling Stolen Lives Wall memorial will be on display. *Sun/4*, 4 p.m., Ashkenaz, 1317 San Pablo, Berk. \$8-\$15. (510) 548-0425. (Derk Richardson)

Hot spot

spoken word event at Cafe du Nord. Authors Jerry Stahl (*Perv: A Love Story* and *Permanent Midnight*); Lydia Lunch (*Paradoxia* and far too many other credits to mention here); frequent *Bay Guardian* contributor Cara Bruce (*Viscera*); and leathery (erm, I'm talking jackets) Thomas Roche (*Noirotica*, *Noirotica 2*, and, natch, *Noirotica 3*) will hardly lull you into a romantic daze with flowery Joycean tales of crimson-clad waifs aching for delicate deflowering. Rather, they're far more likely to make you come home and strangle your lover, or, if he's male, at least kick him in the nuts. But only after a good, sweaty fuck. 8 p.m., *Cafe du Nord*, 2170 Market, S.F. \$8. (415) 861-5016. (Steve Robles)

March 5 Monday

Rio royale The 1994 release of her self-produced *Asa verde* signaled the ascent of singer **Claudia Villela** in contemporary Brazilian music. Her new CD with musical partner and guitarist Ricardo Peixoto, *Inverse Universe*, catapults her right to the top. Recorded in San Francisco, Los Angeles, and her native Rio de Janeiro, this thoroughly beguiling album sidesteps the programmed beats and special effects of trendy Brazilian pop in favor of straightforward (albeit highly sophisticated) post-bossa musicality in the vein of Gismonti and Nascimento. A Bay Area resident since 1984, classically trained in music, and experienced in music therapy, Villela intuitively hones in on the heart of a song, her velvet voice floating above or gleefully tangling with the dazzling fields of crystalline notes and chords from Peixoto's mostly acoustic guitars. Guitarist Carlos Oliveira, accordionist Rich Kuhns, and percussionists Mike Spiro and John Santos

provide all-star accompaniment for this CD-release celebration. 8 and 10 p.m., *Yoshi's*, 510 Embarcadero West, Jack London Square, Oakl. \$15. (510) 238-9200. (Derk Richardson)

March 6 Tuesday

Out sides Coming out of the closet is hard enough for any teen, but cajoling your dad out of one can be even tougher. In a sneak preview of excerpts from her solo play *Studly*,

Lisi DeHaas plays multiple characters and uses monologues, dance, and music to describe the passage of a young lesbian named Lulu and her gay dad from the bright lights of New York City's Broadway scene to culture-shocked, queer San Francisco. As a teenager in New York, Lulu pines for her dance instructor — a married woman engaged in a fiery affair with a girl named Bunny — as she watches her father's revolving-closet-door policy drive aground his relationship with an Asian pop star-turned-chorus hoy. In San Francisco father and daughter set out to explore the nuances of quintessential studliness as an expression of sexual and artistic identity and intense vulnerability. *Studly*, part of Venue 9's Women on the Way series, returns for a full production at the end of June. 8 p.m., *Venue 9*, 252 Ninth St., S.F. \$8-\$10. (415) 289-2000. (Mielikki Org)

Dada rock It's all fun and games until someone loses an eye — and then it's a scavenger hunt. That mentality seems to be the impetus behind Oakland's tongue-in-cheek art punk band **Boxleitner**. Most of their performances border on absurdism: singer-guitarist Gabriel Mindel is known to appear with a microphone duct-taped so close to his mouth that his vocals are incomprehensible, while drummer George Chen will abruptly get up from his

drum kit and spin anything and everything in sight. In the past Boxleitner have incorporated fake fights, teddy-bear maulings, and a cappella sing-alongs into their repertoire. Still, the band put all of their heart into what they do, as can be heard on their recently released split 7-inch with Total Shutdown, "Swine Flu." Tonight Boxleitner make a return to their roots, playing as a drum, vocal, and electronic tour de farce. Candy Muscle, Sikhara, and Body of Binky open. 9:30 p.m. *Kimo's*, 1351 Polk, S.F. Call for price. (415) 885-4535. (Han)

March 7 Wednesday

First response Scoff if you will, and label it a tacky attraction for tourists only, but the **Ripley's Believe It or Not Museum** is, in its own ridiculous way, kind of cool. If you need a convincing reason to brave the Fisherman's Wharf war zone (and, ah, who doesn't), Ripley's newest attraction — a pair of "internationally renowned" fertility statues from Africa — just might do the trick. The figures have been owned by the Ripley's folks since the early '90s, and after an extensive tour they're settling in the lobby of the San Francisco museum through April, providing a free opportunity for all wanna-be moms to maybe get lucky. The museum,

which also boasts a two-headed calf and an unforgettable "shrunk-



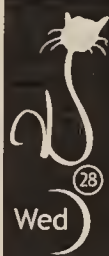
Out on the town: In her solo show *Studly* Lisi DeHaas examines studliness as an expression of sexual and artistic identity. See Tues/6

en torso," insists the statues are the real deal, crediting the pair's mojo with more than 645 births. Believe it ... or just take a free look, buy a candy apple, and watch those guys painted silver do their robot moves on Pier 39. Sun.-Thurs., 10 a.m.-10 p.m.; Fri.-Sat., 10 a.m.-midnight, 175 Jefferson, S.F. \$6.95-\$9.95. (415) 771-6188. (Eddy)

The *Bay Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Snakeskin hat: "The Serpent: A Timeless Archetype" features dancers Soonyana and Damira and their snake, Princess. See Sat/3.



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- 6PM-10PM - FLIRT - FUNKY HAPPY HOURS
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- 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
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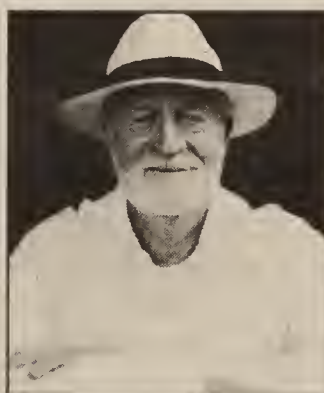
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music

Music listings are compiled by Masi Reeves. Music interns are Ali Neff and Joe Salas. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 28

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus. Also Sun/4.
Kofy Brown, Infamous MC, Sick Shaman Paradise Lounge. 8:30pm.
'Carnival Ad Nauseum' Kimo's. 9:30pm.
John Davis Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
East Along the Road Cellar at Johnny Foley's, 243 O'Farrell; 255-0333. 9pm, \$5.
Engaged with Blood, Ken Weller's Sixgun, Steve Kirk Pop Hotel Utah. 8:30pm.
Jimmy Eat World, Creeper Lagoon, Carlos, Skip Trace Great American Music Hall. 8pm, \$13. Noise Pop showcase. See "Noise Pop 2001," page 50.
Andras Jones Bazaar Cafe, 5927 California; 831-5620. 7pm.
Booker T. Jones Boom Boom Room. 9:15pm, \$15.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
764-Hero, Kingsbury Manx, Stratford 4, Papercuts Bottom of the Hill. 9pm, \$10. Noise Pop showcase. See "Noise Pop 2001," page 50.
Victor Sila Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Something Else, Grasshoppers Last Day Saloon. 9pm, \$3.
Top Hands Elbo Room. 10pm, \$6.

Bay Area

Antagony, LWL Stork Club. 9pm.
Ascension Blake's 9:30pm, \$5.
John Stewart Sweetwater. 8pm.

Jazz/new music

Andronet Sextet Brimo's. 9 and 11pm.
Don Asher and Kent Corea Moose's. 8pm.
Ned Boynton Combo Enrico's. 7pm.
Bob Dalpe and the Compass Rose Trio West in St. Francis Hotel, 335 Powell; 397-7000. 5pm.
Bruce Foreman's jazz workshop Enrico's. 3:30pm. With Calvin Keys.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Thurs/1.
Mark Little and Anton Schwartz Crocker Galleria, 50 Post; 393-1505. 2pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/1, Sat/3.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/1, Sun/4-Tues/6.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Tom Shaw Carta. 7pm.
30 Fingers Simple Pleasures Cafe. 8pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/2.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/1-Tues/6.
Paula West Plush Room. 8pm, \$20. Also Thurs/1.

Bay Area

Russell Malone Quartet Yoshi's. 8 and 10pm, \$16. Through Thurs/1.
Realistic Jupiter. 8pm. With DJ Turtle.
Rhythm Section, Judy Hall 19 Broadway. 6:30pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Mark Levine and Latin Tinge Butterfly. 10pm. With DJ Vinnie.
Rory MacNamara Plough and Stars. 7pm.
Danilo and Rolando Morales Pier 23. 10pm.
Dance lesson at 8:30pm.

critic's choice: music

Mingus Big Band

Fri/2-Sun/4, Yoshi's

All too easily repertory bands can get stuck to the page when paying tribute to a single composer. That may not matter with Duke Ellington, but when it comes to the music of Charles Mingus, a boiling, boisterous spirit is every bit as important as the written notes. The Mingus Big Band captures both the rebellious essence and the musical essentials when it performs the famous and obscure work of the late bassist. On its most recent recording, *Blues and Politics*, the 14-piece orchestra expanded on Mingus's social vision on "Haitian Fight Song" and "Oh Lord, Don't Let Them Drop That Atomic Bomb on Me." But as its 1996 double CD, *Live in Time*, intimates, the best way to hear this streetwise ensemble is in concert. Given the economic constraints of touring, that hardly ever happens on the West Coast, but a rare Bay Area club run provides six opportunities to do so. Fri.-Sat., 8 and 10 p.m.; Sun., 2 and 8 p.m. (2 p.m. show sold out), 510 Embarcadero West, Jack London Square, Oakl. \$26. (510) 238-9200. (Derk Richardson)



Bay Area

Bluegrass Intentions, John Schwab, and Jumahl Ashkenaz 8pm, \$10.
Jennifer Kimball, Peter Mulvey Freight and Salvage, 8pm, \$15.50-16.50.
John Schott's Hootenanny Cato's Ale House. 6pm.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzzy, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guests.
Beat Blender Rawhide. 9pm-2am. R. Strong spins techno and Sugar Shane spins house.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Cream Butter. 8pm-2am.
Dark Sparkle Cafe du Nord. 10pm, \$3-5. '70s and '80s music.
Dirty Break An Sibir, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael and Hank the Guy with Records spinning funk breaks and house.
Discover Ruby Skye. 9pm-3am. House music with residents and guest Little Tim.
Dish Blind Tiger. 9pm. With residents Juss Derek and Luke and weekly guests.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with Vu, Zeph, and Raw B.
Filament Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Gasoline Galia, 2565 Mission; 820-1411. 10pm, \$10. Trance-NRG and house with various DJs.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
Id Suo-Drift 10pm, \$5-10. House music with Uphoric and Ariel Cybana.
Indulgence Starlight Room. 7pm. With Bizness and DJ Bruce.
JazzJungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen and guests Bottom Feeders and Sonado.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with Cheb I Sabbah and rotating residents.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Low Down Grooves The Top. 7-10pm. With DJs Schnezzzy, Damo, Nicole, and guests spinning downtempo, hip-hop, and funk.

Nesson Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Jerry Bonham and Belle and residents spin techno and trance.
Qool 111 Minna. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Qool after party Light, 839 Geary; 474-3216. 10pm-2am.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dulvia, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with Men of Exotica and Go-Go Tribe, and funk, disco, and house music.
Seance Backflip. 9pm-2am, \$5. Foxsee, Franky Boissy, and Didge Keli spin 2 step and house.
Situation Glas Kat. 6-9pm. '80s music with DJ Dan.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with David Mejia, Leonard, and Simon.

Bay Area

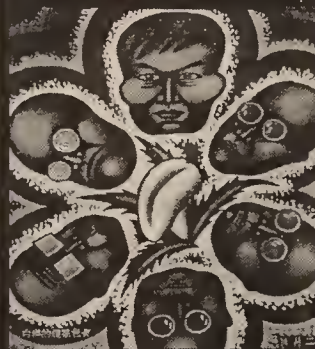
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Cecilia Bartoli UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$35-85. The mezzo-soprano is joined by the early music ensemble Il Giardino Armonico in a concert of Italian works.
Clerks' Group UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$28. The British ensemble performs a concert of Renaissance polyphony. The concert is currently sold out, but tickets may become available due to last minute returns.
Ron McKean First Presbyterian Church, 2619 Broadway, Oakl; (510) 444-3555. 12:15pm, free. The organist performs Scott Joplin's "Chrysanthemum Rag," as well as other works.

Continued on page 66

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• 3/6: TILT / DOWN IN FLAMES
• 3/7: STRUNG OUT / ENEMY U
• 3/8: AMERICAN STEEL / THE BARFEDERS

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PANCAKE CIRCUS / JACKPOT
ETIENNE DEROCHE

FRI., MARCH 16 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$14 DOOR

COMMON SENSE / JONES

SAT., MARCH 17 • DOORS 8 / SHOW 5
\$18 ADVANCE / \$20 DOOR

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PLUS

Joel Schalit on four leftists in search of global justice (p.5)

Cicely J. Sweed reviews two books about love for Black History Month (p.8)

Jay Bakker remembers his daddy (p.11)

Punk Planet owes us nothing (p.11)

THE SAN FRANCISCO BAY
GUARDIAN
A Literary Supplement



A CLEAN WELL-LIGHTED PLACE FOR BOOKS

Calendar of Events - March



Leonard Chang Monday, March 5 at 7:30 pm

Award-winning local author Leonard Chang has written a literary noir in *Over the Shoulder: A Novel of Intrigue*. This gripping tale explores the never-ending mysteries that link the past and the present. Michael Connelly calls this thriller "as intense as a ricocheting bullet."



Stewart O'Nan Tuesday, March 6 at 7:30 pm

Selected by *Granta* as one of America's Best Young Novelists, Stewart O'Nan has written an imaginative new novel. *Everyday People* brings us an urban neighborhood in crisis, weaving together the stories of friends and families, lovers and strangers who inhabit the community.



Peter Carey Wednesday, March 7 at 7:30 pm

Co-sponsored by the Australian Consulate-General (San Francisco)

True History of the Kelly Gang is the latest novel by Booker Prize-winning author Peter Carey. In it, outlaw hero Ned Kelly, an Irish-Australian Jesse James, confesses all to the infant daughter he has never seen. *The New York Times Book Review* says Carey "has transformed sepia legend into brilliant, even violent, color, and turned a distant myth into warm flesh and blood..." *True History of the Kelly Gang* contains pretty much everything you could ask of a novel."



Amitav Ghosh Thursday, March 8 at 7:30 pm

Amitav Ghosh's *The Glass Palace* is an epic about love, war, royalty and rags-to-riches turns of fortune that has been called "a *Doctor Zhivago* for the Far East." This beautiful novel brings to life the history of Burma and Malaya over a century of momentous change.



Wendelin Van Draanen Saturday, March 10 at 2:00 pm

Edgar Award-winning author Wendelin Van Draanen returns to ACWLP with the sixth installment of our favorite series for young readers: *Sammy Keyes and the Hollywood Mummy*. This time, super-sleuth Sammy sets out to Tinsel Town to find her aspiring actress mother, and winds up smack in the middle of a murder mystery when an actress who bears a striking resemblance to her own mother turns up dead.



Patrick McCabe Monday, March 12 at 7:30 pm

Begin your St. Patrick's Day celebration with Patrick McCabe, two-time Booker Prize finalist and author of *The Butcher Boy*. McCabe's darkly comic new novel, *The Emerald Gerns of Ireland*, is a fiendishly

inventive satire of his sense of the new Ireland, and might just be his funniest work to date.

Save the Date for...

Michael Ondaatje and Alistair MacLeod Tuesday, May 15 at 8 pm

The Ira and Leonore S. Gershwin Theater at USF
Tickets: \$10 general admission, \$6 students with ID
Call for details: 415-441-6670.



Christopher Baker Tuesday, March 13 at 7:30 pm

Local journalist Christopher Baker and his red 1000cc BMW Paris-Dakar went where no foreigner had gone before: on a three-month, 7,000-mile odyssey through Cuba. *Mi Moto Fidel: Motorcycling Through Castro's Cuba* is part love story, part travelogue, and part social commentary, told with candor and affection.



Bart Schneider Wednesday, March 14 at 7:30 pm

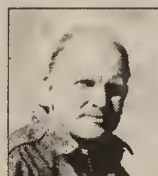
San Francisco native Bart Schneider returns home in *Secret Love*, a new novel that takes us back to the civil rights movement, a time when the Bay Area was at the center of a cultural shift in the country. The novel explores questions of race, politics and identity by following two pairs of lovers navigating through the strange territory of taboo relationships.

And The Winner Is...
Celebrate the Academy Awards. All film books are
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Monday March 19 - Monday March 26



Robert Sapolsky Tuesday, March 20 at 7:30 pm

A Primate's Memoir, the new book by Stanford professor Robert Sapolsky, recounts an obsession that began in childhood and took him to Kenya where he studied one troop of savanna baboons for 21 years. Combining irreverence and humor with the best credentials in his field, Sapolsky writes as originally and insightfully about people and their society as he does about animals and theirs.



Gray Brechin Wednesday, March 21 at 7:30 pm

Local historical geographer Gray Brechin examines the far-reaching environmental impact that San Francisco and its elite, powerful families had on the Pacific Basin for over 150 years. *Imperial San Francisco: Urban Power, Earthly Ruin* is a story of greed and ambition on an epic scale, which also offers a new theory of urban development.



Lee Brown & Robert L. Allen Thursday, March 22 at 7:30 pm

Lee Brown overcame his encounters with Jim Crow laws, the House Un-American Activities Committee, and two years in federal prison without losing his commitment to the struggle for workers' and civil rights. *Strong in the Struggle: My Life as a Black Labor Activist*, co-written with Robert L. Allen, tells the powerful story of Brown's political awakening, his rise to leadership, and his continuing advocacy of the ideals of racial equality and socialism.

Don't miss Nuala O'Faolain, author of the bestselling memoir *Are You Somebody?*. She will read from her new novel, *My Dream of You*, at Johnny Foley's Irish House (243 O'Farrell Street, SF) on Thursday, March 22 at 7:30 pm. Admission is \$5. Co-sponsored by the Irish Arts Foundation.

Literary Luncheon



Allegra Goodman

Wednesday, March 28 at 12:30 pm
Literary Luncheon at Stars Restaurant
555 Golden Gate Avenue, near Opera Plaza

Allegra Goodman's new novel, *Paradise Park*, is an intricately woven tale of one woman's search for spiritual fulfillment. When Sharon Spiegelman's boyfriend/folkdance partner abandons her in Hawaii, she embarks on a 20-year spiritual quest, beginning in the rain forests of Molokai and ending up with her eventual rediscovery of her own Jewish roots. Goodman is the author of *Kaaterskill Falls*, a National Book Award finalist, and the acclaimed story collection, *The Family Markowitz*.



Pre-registration is required. Please call 415-441-6670 or mail a check "Attn: Literary Lunch." \$25 includes a beautifully prepared lunch at Stars, tax and gratuity. Luncheon attendees also enjoy 10% off all titles by the guest author and one hour free parking in the Opera Plaza garage. Lunch begins promptly at 12:30 and the entire event lasts until about 2:30. Seating is on a first-come, first-served basis. Please register at least 48 hours in advance.



Dennis McFarland Thursday, March 29 at 7:30 pm

On his way home from dinner one night with his family, Malcolm Vaughn is shot and killed by a stranger. Thus begins the new novel of Dennis McFarland, best-selling author of *The Music Room* and an ACWLP favorite. *Singing Boy* is a beautifully written, intense novel of love and grief, powerful and resonant because of its lyricism and emotional honesty.

Join our reading group!

Saturday Morning Book Group 10 am - 11:30 am



Please join us for coffee, cookies and conversation.
You're welcome to drop in on any meeting.

March 10 Science Fiction with Jason

Illuminatus! Trilogy by R.A. Wilson & Robert Shea
(Dell, \$17.95)

This co(s)mie romp through an apocalyptic abyss of conspiracy (think *Foucault's Pendulum* on laughing gas with a shot of bourbon on the side!) is truly an American classic. Timothy Leary called it "more important than *Ulysses* or *Finnegans Wake*."

March 24 with Margaret

Hitler's Niece by Ron Hansen (Harper, \$14)

Hitler's Niece tells the story of the intense and disturbing relationship between Adolf Hitler and the daughter of his only half-sister. Ron Hansen's novel is brilliant in its understatement, its understanding of the banality of evil, and its careful avoidance of melodrama.



Open Until 11 pm Monday through Saturday. Sundays 'til 9pm. For weekly updated event information, please call our hotline at (415) 567-6876. E-Mail: info@bookstore.com

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HOORAY FOR EVERYTHING!

Oh, the joy and wonder of thinking up a name for a new column about the joyous and wondrous world of books. We settled on Flapdoodle (look it up) after a brief, lascivious flirtation with Jackass. Possibly, the latter choice would have come across as too self-regarding. Plus, of course, MTV has already used it.

Edmund White, the dean of gay American letters and the author of *A Boy's Own Story*, among many other novels, drew a (not sellout) crowd of a certain age to the Herbst Theatre recently. Lots of shaved heads, salt-and-pepper goatees, et cetera, with a few befuddled youths tagging along for contrapuntal effect. White hemoaned the passing here, as elsewhere, of life's urban bohemian possibilities; he also let it slip that while art should be, in his view, "difficult," he isn't much of a reviser of his own work. Flapdoodle notes this seeming paradox while acknowledging that even first drafts can be horribly, if satisfactorily, difficult, especially when written out in long-hand, White style.

This month we avidly followed the news about Dave Eggers, whose much reported act of flouting the literary establishment was to publish his infamous *A Heartbreaking Work of Staggering Genius* in paperback with a major publisher (Vintage) but insist that it print the hack cover upside down. This, we feel, is certainly sublime subversion. In fact, Mr. Eggers's antics with his postmodern aporia rag, *Timothy McSweeney's Quarterly Concern*, remind us of another self-aggrandizing bookish bad boy and alt-publisher, Norman Mailer. Which leads us to wonder whether the quirky Mr. Eggers's career will emulate the expansiveness of Mr. Mailer's own. Will he write fatter and fatter books, his prose exploding beyond the limits of any editor until his narrative waistline can no longer fit inside even the most capacious of bindings? Every generation needs its big, big writers after all, and Mr. Eggers seems eager to fill that hole.

Speaking of holes, March and April were two great months for trashy gender-confusion memoirs. Ever since John Colapinto's groundbreaking real-life melodrama, *As Nature Made Him: The Boy Who Was Raised as a Girl* (HarperCollins, 279 pages, \$26), everyone wants in on the frisson of genderfuck traumas. Possibly the most salacious is Ken Baker's *Man Made: A Memoir of My Body* (Tarcher Putnam, 224 pages, \$23.95), about a tragic jock whose elevated levels of the female hormone prolactin turned him into a lactating mutant unable to accomplish even the most basic male activities, like getting naked in the locker room with the boys and sleeping with Drew Barrymore. Thank goodness that he's recovered, through the miracles of hormone therapy and a book contract.

As the Jamesian monster tides of review copies washed through our cozy cubicle farm in February, we naturally noticed titles more than anything else. A blur of titles. Lately we have been accumulating titles amplified by punctuation — particularly exclamation points. We really like the look of *Raid! The Untold Story of Patton's Secret Mission* (Dell, 262 pages, \$6.50), a member of the World War II Library and a selection of the Military Book Club to boot. But equally beguiling is *Currahee! A Screaming Eagle at Normandy* (Dell, 265 pages, \$6.50), another WWII Lib volume and selection of (naturally) the MBC, with a foreword by noted war historian Stephen Ambrose. Too much war, testosterone, masculinism? There's gentle hut firm uplift, too, from *Girl, Get Your Money Straight! A Sister's Guide to Healing Your Bank Account and Funding Your Dreams in 7 Simple Steps* (Broadway, 272 pages, \$19.95), by Glinda Bridgforth, and *Yes You Can! Commitment and Strategies for Overcoming Bipolar and Unipolar Depression* (Regent Press, 110 pages, \$14.95), by Richard Aaron Mead, and *It's About Time! A Book by and for Young Women about Our Relationships, Rights, Futures, Bodies, Minds, and Souls* (Girlsource, 96 pages, \$12.95). ♦

The editors!

lit.

I don't worry so much about being on the techno-edge ... I'm more interested in passion and philosophy, sex and subversion ... you know, those old-fashioned values.

R.U. Sirins

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WILLIAM GOLDMAN
AUTHOR OF ADVENTURES IN THE SCREEN TRADE

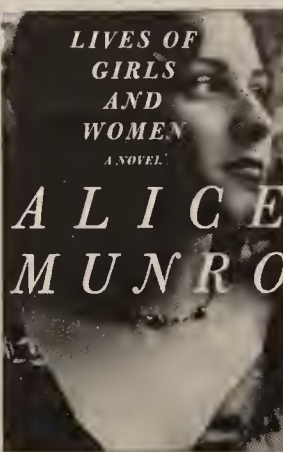
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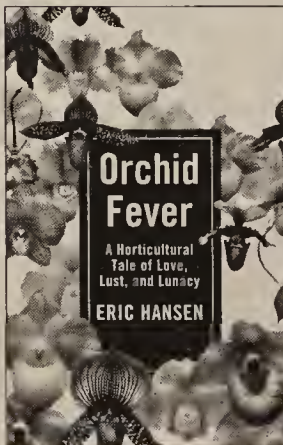
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—The New Yorker



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—Natural History

"An extraordinary, well-told tale of botany, obsession and plant politics. Hansen's vivid descriptions of the complex techniques some orchids use to pollinate themselves will raise your eyebrows at nature's sexual ingenuity."
—USA Today



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The Booksmith

March Author Events

BILL HAYES — Thursday, March 8, 7 pm



For as far back as he can remember, **Bill Hayes** has had trouble sleeping. *Sleep Demons: An Insomniac's Memoir* is a graceful and frankly personal memoir which weaves the history, biology, and mythology of sleep into a portrait of the various demons that keep us awake at night.

ELISSA SCHAPPELL — Tuesday, March 13, 7 pm



Elissa Schappell's artful fiction debut, *Use Me*, is a novel in the form of ten stories. Each resonates with profound experiences in the life of a young woman - friendship and rivalry, the love for a man, the birth of a child, and the death of a father. A long-time contributor to *SPY*, Schappell writes the "Hot Type" column for *Vanity Fair* and is a founding editor of *Tin House*.

RAYMOND FEIST, SEAN RUSSELL & JACK McDEVITT

Wednesday, March 14, 7 pm



The "Triple Threat" tour hits town! Join The Booksmith as we welcome *New York Times* best-selling author **Raymond E. Feist** (*Krondor Tear of the Gods*), Philip K. Dick Award winner **Jack McDevitt** (*Deepsix*), and acclaimed Canadian author **Sean Russell** (*The One Kingdom*) for a special evening of science fiction at its very best.

KEN BAKER — Thursday, March 15, 7 pm



On the surface, **Ken Baker** had everything going for him. *Man Made* is the bracingly honest memoir of a star hockey player who lived with a brain tumor that flooded his body with female hormones — and sent him into a sexual netherworld from which he would emerge with insights about sexuality and manhood few could imagine.

LEMONY SNICKET — Sunday, March 18, 2 pm



"A Series of Unfortunate Events" is **Lemony Snicket's** *New York Times* best-selling series about three orphans. In *The Ersatz Elevator*, the newest atrocious installment, the Baudelaire orphans encounter a darkened staircase, a red herring, some friends in a dire situation, three mysterious initials, a liar with an evil scheme, a secret passageway, and parsley soda.

This special event, part of our **Booksmith on Page** series, will be held at The Park Branch Library, 1833 Page Street, two blocks from The Booksmith.



CHINA MIEVILLE — Thursday, March 22, 7 pm



China Mieville is the bold new voice in British science fiction. His *Perdido Street Station*, part dark fantasy and part sci-fi, is set in a sprawling metropolis somewhere between Dicken's London and the Los Angeles of *Bladerunner*. Just nominated for the Arthur C. Clarke Award, Mieville will be making his only North American appearance at The Booksmith.

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AROUND THE WORLD WITH THE LITERARY LEFT

Four books about global injustice

TO KILL A NATION: THE ATTACK ON YUGOSLAVIA. By Michael Parenti. Verso, 160 pages, \$22.

NATO AS THE LEFT HAND OF GOD? By Slavoj Zizek. Bastard/Arkzin, 60 pages, \$10.

LANDSCAPES OF WAR: FROM SARAJEVO TO CHECHNYA. Juan Goytisolo. City Lights, 225 pages, \$16.95

PINOCHET AND ME. Marc Cooper. Verso, 144 pages, \$22.

By JOEL SCHALIT

The most significant tension in radical political writing is trying to balance one's sense of the so-called bigger picture with being sensitive to the subtle nuances and specific particularities of a given historical situation. This ultimately boils down to a moral issue, because there are always winners and losers involved. If an idea is too big to do anything other than explain how the world works, all you're going to get are broad strokes. If you offer exhaustive specifics, all you get is reportage with no political insight. For those writers eager to analyze, rather than merely report on, the injustices that they encounter, walking such an investigative tightrope is just as important as the issues they try to bring to the public's attention. This is precisely because political analysis is supposed to be about consciousness-raising and keeping us from ignoring the *real* victims. Literature that is critical of U.S. power in the world generally tries — with occasional success — to show us the big picture without forgetting the human victims of political injustice.

Leftist books of this sort tend to offer an economic reading of imperialist involvement in world affairs, trotting out the usual argument proving that U.S. foreign policy is driven by a desire to dominate world markets irrespective of the desires and cultures of the countries the United States takes under its allegedly benevolent capitalist wing. While such a perspective is absolutely crucial, given how uncritical most first-world media businesses tend to be about globalization (*New York Times* reporter Thomas Friedman's *The Lexus and the Olive Tree* is an excellent example), the results that leftists have to show for their efforts don't always make up for the deficits of their global market-apologist counterparts. A good case in point is Michael Parenti's ill-titled *To Kill a Nation: The Attack on Yugoslavia*, in which this venerable political scientist attempts to settle scores with the U.S. media for how it has worked with the Man to justify American intervention in the former Yugoslavia.

Parenti's basic thesis is essentially that American foreign policy has deliberately abetted the dismemberment of the Federal Republic of Yugoslavia. While this is hardly a new insight in progressive political circles, Parenti has a unique spin on the subject. He believes that the FRY was a democratic, multicultural socialist society destroyed by a decades-long effort to turn it into a third-world state with highly educated, cheap labor.

There's not much to disagree with in Parenti's position. The

Continued on page 6

GUARDIAN ILLUSTRATION BY DANIELLE DESCHENES



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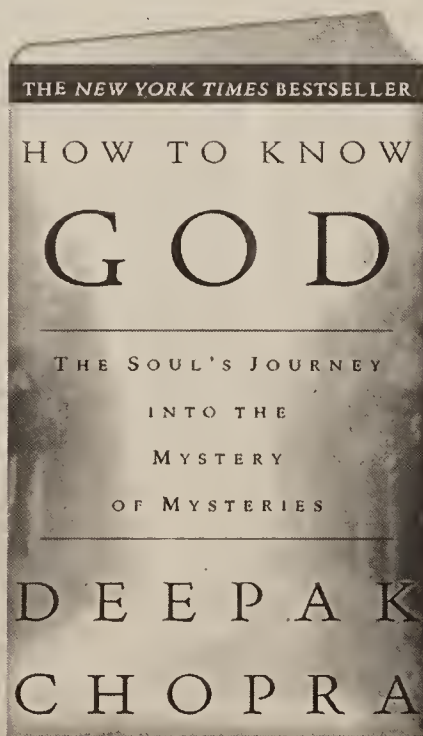
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From page 5

West had good reason to see the FRY as an Enlightenment success story worth eviscerating. During the cold war, Yugoslavia charted an extremely independent course from both the Soviet Union and the West, combining a large welfare state with a mixed economy and an official policy of multiculturalism that reconciled, however uneasily, Yugoslavia's many ethnicities and nationalities in a socialist melting pot. It's an excellent point that Parenti brings up for discussion again, because regardless of Tito's own failings as a politician, his vision of Yugoslavia truly was an exception to both the Stalinist and European social democratic rule.

However, Parenti's nostalgia for the old Yugoslavia pushes him into an unfortunate corner that compromises the otherwise good information he provides. His sympathies for Tito's old order force him to whitewash the racism of the Milosevic regime and question whether it ever had a policy ethnic cleansing (despite the fact that this policy was well-documented). Why does Parenti choose to argue such a line? Because he truly believes that what was left of the former FRY was to a large degree still a culturally pluralist workers' state.

Parenti argues that Jews, liberals, and leftists in the West were duped into believing otherwise because the Muslims and the Croats, in tandem with NATO, conducted a highly effective campaign of disinformation that stoked their deepest humanitarian concerns about a repetition of the Second World War. Parenti provides testimony from ad agencies to that effect, particularly in reference to the manipulation of Jewish public opinion to support NATO intervention. This sort of concise analysis makes it that much more difficult to understand Parenti's defense of the Serbs, particularly when he calls into question whether any massacre of Muslim civilians in the town of Srebrenica ever took place. To this date, according to the United Nations High Commissioner for Refugees, nearly 2,400 corpses have been exhumed from mass grave sites. That's kind of hard to explain away.

Nevertheless, Parenti's desire to take such an awkward position comes from a very real place. It stems from a wish to deflate the lies and the rhetoric of multiculturalism and democracy that NATO invoked to justify its disingenuously "humanitarian" intervention in the former Yugoslavia. What Parenti wants to combat is a new ideological pretext for colonialism that is capable of mobilizing every sector of Western society to support a war not just in Bosnia but also in Kosovo. In the bilingual Croatian-

English minibook *NATO as the Left Hand of God?* Slovenian philosopher Slavoj Žižek identifies this pretext as "militaristic humanism," the foreign policy equivalent to Bush's "compassionate conservatism."

With characteristic flare, Žižek argues in his short, frighteningly designed, 60-page book (replete with photos of burning American flags and B-52s overhead) that the humanitarian ideology that justified NATO's three-month aerial bombardment of Serbia had little to do with moral considerations and everything to do with geopolitical and economic interests. While Parenti's book covers this too, Žižek also addresses the reasons leftists (like Parenti) ended up opposing the war. Many progressives in the West clung to nostalgia for the old Yugoslav order, in the hope that something might still be viable about Yugoslav multiculturalism. Žižek concludes that such desires are misplaced because they don't account for the fact that Milosevic demolished Tito's old pluralist order when he assumed power. End of story.

What sets Žižek's condensed work apart from Parenti's treatment of the same subject is his geographical and personal connection to the conflict. Having spent most of his life in the former Yugoslavia, Žižek offers us theories developed within the zone of conflict, which lends an air of moral urgency to the book that even his other numerous philosophical treatises don't have. But *NATO as the Left Hand of God?* is still just a neo-academic political broadside.

We need more of a first-person report to turn Žižek's and Parenti's hyperanalysis into something totally real. Beginning with Bosnian writer Dževad Karahasan's 1994 book *Sarajevo, Exodus of a City*, there has been more than an ample amount of on-the-ground literature to emerge from the conflict. But nothing compares with the riveting account of a visit to Sarajevo in 1993 by Juan Goytisolo, a legendary Spanish essayist and longtime correspondent for Madrid's *El País* newspaper.

City Lights' recent English translation of Goytisolo's *Landscapes of War* offers a compelling selection of his chest-beating prose. He paints Sarajevo under siege almost as though it were in the midst of a bad dream, screaming to wake up to its peaceful, cosmopolitan former self. Highly schooled in Islamic culture and acutely aware of the city's status as emblem of the historic ideal of religious diversity that was Yugoslavia, Goytisolo navigates the bullet-strewn streets of the city, constantly invoking parallels to the Spanish civil war, its moral lessons, and how they inform his reaction to the Yugoslav crisis.

Like Parenti and Žižek, Goytisolo is preoccupied by the question of how progressive intellectuals are supposed to respond to this conflict. Somehow, through the lens of his own modern Spanish identity, Goytisolo sees a kind of peaceful historical synthesis that at one point may have existed in Yugoslavia, and might possibly exist again in a more utopian Yugoslav future.

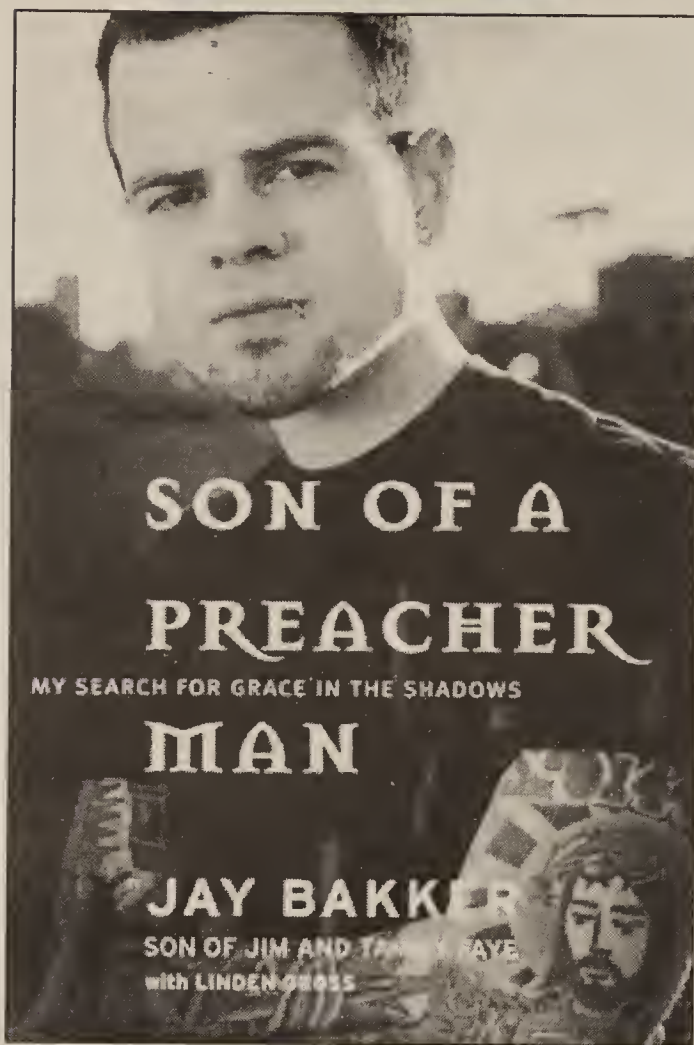
Where Goytisolo's book departs from Žižek's and Parenti's is in the attention he devotes to Islam's relationship to Western colonialism. In visits to war-torn Algeria, the Gaza Strip, and Chechnya, Goytisolo looks at the rise of radical Islam through the eyes of a sociologist, seeing in its revival the failings of socialism — the same kind of failure that paved the way for its replacement by a nationalist-religious identity in Serbia after Tito's death.

This sense of failure doesn't haunt *Nation* editor Marc Cooper, onetime translator for socialist politician Salvador Allende, former president of Chile. There are some legitimate rays of hopeful light in his new protomemoir *Pinochet and Me*. Beginning with the last days of Allende, for whom he was working at the time, Cooper forges a tense, highly personalized history of Chile under Pinochet that begins with Allende's murder and ends with a description of the rebirth of the country's left after a Spanish judge ordered Pinochet to be put under house arrest in the United Kingdom. (Pinochet subsequently returned to Chile after being found unfit for trial.)

As a piece of contemporary progressive political writing, Cooper's story is unique because, oddly enough, it provides something of a happy ending. Moving from a classic 1960s socialist utopia full of intellectuals and strong workers' organizations to a no-more-social-services, hedonistic, world-market destination under Pinochet, Cooper ends the book with the filing of charges against the former general using the tools of the very same constitution that Pinochet put in place to protect himself.

As all of this unfolds, Chilean students have become radicalized once again, the Communist Party is gaining new members, and justice is truly being served. Given all of the depressing *Brave New World* regress ascribed to postcommunist Europe and a postcolonial Middle East, *Pinochet and Me* provides the sense that there is some light at the end of all of these genocidal, globalized tunnels. Especially for progressive writers who yearn for social justice. ♦

Joel Shalit is a San Francisco writer and is executive editor of Punk Planet.



The Son of a Preacher Man: My Search for Grace in the Shadows

By Jay Bakker, with Linden Gross. Harper San Francisco, 240 pages, \$23. Jim and Tammy Faye Bakker were among the scariest-looking televangelists of the 1980s. As hosts of the Praise the Lord (PTL) Club, this middle-aged Pentecostal Donny and Marie sang and preached, made elderly folks feel good that they were at one with the Lord, and, when they had the money, built a protonationalist Christian religious theme park called Heritage USA, which rivaled Disneyland in terms of sheer kitsch value. It all went down in flames eventually, due to a number of decidedly un-Christian improprieties. But in the end Jim and Tammy Faye got redeemed because they produced an alienated son who eventually discovered the Lord and started a ministry geared toward punk, hippie, and otherwise fashionably attired street kids.

In this niche market—destined book (think Christian punk fans who buy records from the Tooth and Nail label, and perhaps people like me who collect Tammy Faye 12-inches for kicks) Jay Bakker tells all: his trials and tribulations at the hands of his corrupt, divided family, his battle with alcoholism, and his victory as a founder of an alt.Chris-

tian.punk youth ministry called Revolution. A writer Jay is not, but a cultural artifact he definitely is. Music fans will particularly appreciate his defense of the Christian metal band P.O.D, not to mention his striking resemblance on *Preacher Man's* cover to a more goyische-looking Henry Rollins.

Joel Schalit

DotCom Divas: E-Business Insights from the Visionary Women Founders of 20 Net Ventures

By Elizabeth Carlassare.

McGraw-Hill, 275 pages, \$21.95.

While *DotCom Divas* is a great work of inspiration for women thinking of starting their own businesses, it's a shame that the time delays of publishing caused the book to miss its mark. What would have been both an education and a cheerleading squad for readers six months or even a year ago is now a frozen history of what once was in Internet business, harking back to that brief and shining moment when venture capital flowed like electrons and empires were born overnight. But while the outdated optimism is a bit tough to take, the book does a good job of capturing a snapshot of the moment. Carlassare's choice of founders to profile doesn't just judge a successful

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DEEP IN THE HEART



DEEP IN THE HEART

by Sharon Oard Warner

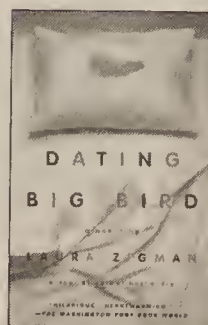
"Perfectly pitched ... [Warner] warms the heart and provokes the mind ... in this tale of love's unpredictability and life's unfairness."

—Kirkus Reviews

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DATING BIG BIRD

by Laura Zigman

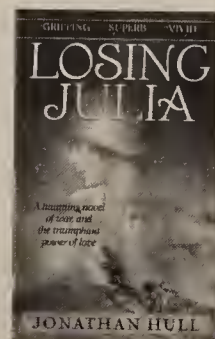
"With the same brisk pace that made *Animal Husbandry* so successful, Zigman's new novel employs a winning style ... hilarious."—*Washington Post Book World* Ellen Franck has given herself nine months to have a baby ... and she isn't even pregnant yet!

"DATING BIG BIRD reads like 'Sex and the City' for the parental set ... with a chatty humor that keeps you hooked from the first line," praises the *New York Daily News*. Trade Paperback • Reader's Companion available online

MARY AND O'NEIL by Justin Cronin

"Moving and beautiful," (*Publishers Weekly*) this luminous fiction debut celebrates the uncommon in common lives, and the redemptive power of love.

Cronin's wise, magical interwoven stories follow the lives of two young teachers as they discover together a world alive with promise and hope. Hardcover



LOSING JULIA

by Jonathan Hull

"Vivid ... a meditation on the ways in which a big love can be lost, but somehow never disappears.... A love story of delicate imperfections."

—Chicago Tribune Books

In the tradition of *The English Patient* and *Birdsong*, *LOSING JULIA* is a powerful novel of love, war, history, and redemption, which critics praised as "superb ... an elegant and touching meditation on love, particularly lost love, and the ravages of war."*

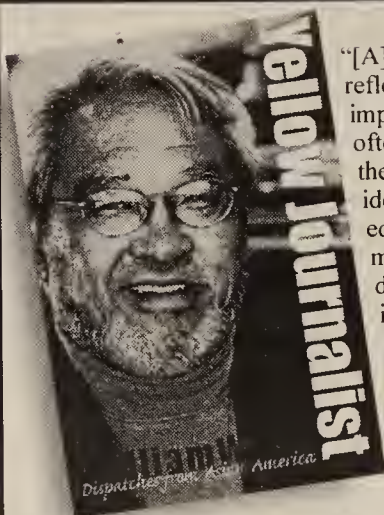
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salvation



IS LOVE ENOUGH?

SALVATION: BLACK PEOPLE IN LOVE. By bell hooks. William Morrow, 256 pages, \$22.

BLACK, WHITE, AND JEWISH: AN AUTOBIOGRAPHY OF A SHIFTING SELF. By Rebecca Walker. Riverhead Books, 288 pages, \$23.95.

By CICELY J. SWEED

Every day we are bombarded with negative portraits of people who are deemed different or foreign. Most especially, the lives, bodies, and relationships of African Americans are subject to cultural stereotyping so intense, it is almost an attack. Whether the topic is love between black men and women, homosexual relationships within the black community, or interracial relationships between blacks and other races, our views about African Americans and their most intimate relationships are often shaped by stereotype rather than fact.

Supposedly, African Americans are destined for unstable love relationships. We've all heard this from so-called sociological experts who pontificate about the poisonous effects of disjointed relationships on African Americans.

Granted, the black community has been profoundly affected by poverty, racism, unprecedented violence, high incarceration rates, and abandonment issues, but it appears that this recurring con-

ventional stance on the fate of black love is based more on hype than truth.

Bell hooks's *Salvation: Black People in Love* and Rebecca Walker's *Black, White, and Jewish: An Autobiography of a Shifting Self* are two books that explore race, class, and love in American society by looking at racial identity as an intimate journey rather than just a sociological construct. Both writers — one a black feminist scholar, the other a mixed-race activist — deal with how covert racism, patriarchy, and false identity have affected blacks and nonblacks alike.

Many prominent African Americans have offered perspectives on how blacks deal with the grave odds American culture has stacked up against them. June Jordan, Audre Lorde, Cornel West, and many others have made significant contributions to a national dialogue about the complex issues a majority of blacks face on a daily basis. But rarely do you find authors who are willing to offer new approaches to racial problems

while, at the same time, celebrating the transformative power of love.

Salvation is the second of three hooks that bell hooks has dedicated to love. In the first hook of the trilogy, *All About Love: New Visions*, hooks challenged America to shed its attachment to domination, violence, and oppression by turning to a "love ethic" based on the will of its citizens to nurture one another. With *Salvation* she takes this concept one step further by foregrounding the specific concerns of the black community.

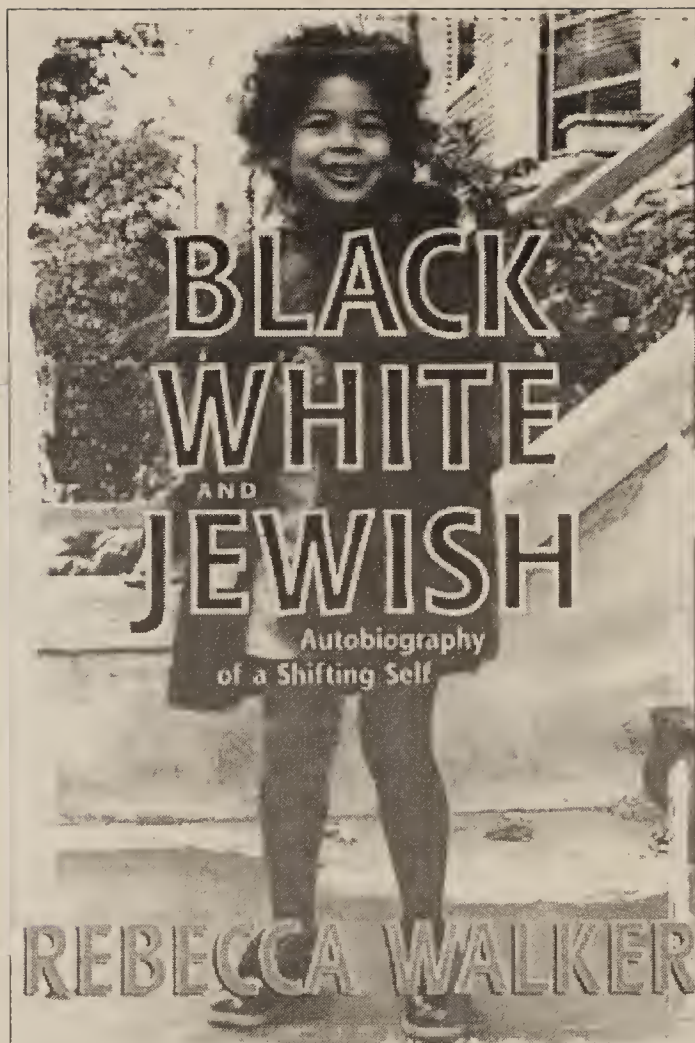
Hooks's stance here is that "love is profoundly political." By expertly weaving together stories about the solidarity among blacks during segregation, the rise of the civil rights and black power movements, and the words of renowned black intellectuals such as Dr. Martin Luther King Jr. and W.E.B. Du Bois, she deconstructs contemporary viewpoints about black love relationships and challenges long-held biases that have taken shape in the American conscience.

She argues against the idea that loving relationships in lower-income black communities are virtually nonexistent, she attacks the belief that the only way blacks can find "successful relationships" is to reach an economic status that allows them to assimilate completely into white culture, and she puts to rest the sexist idea that black male children will become unfit fathers and providers if they grow up in fatherless homes. She also explores the disturbing assumptions underlying the notion that black women are too domineering and won't allow black men to "just be men." Instead of reproducing stereotypes, hooks draws our attention to the real, psychological impact that racism has had on generations of blacks in America.

Hooks believes that the only way for African Americans to heal these psychological wounds and move toward love relationships is to embrace an ethic of self-love that denies the very systems that most Americans hold dear: domination, patriarchy, and capitalism. "This is no easy task," she writes, "since internalized racism meant we brought the values of white supremacy into our homes via the color caste system," which "not only divided black folks from one another" but "laid the foundation for assimilation."

Interestingly enough, it is precisely the assimilation hooks warns against that Rebecca Walker, in her memoir *Black, White, and Jewish*, is forced to confront head on. She deals with it every day of her life as the multiracial child of a white Jewish father (a lawyer from Brooklyn) and a black mother (the renowned author Alice Walker). With poignant insight, Walker shows us a reality where race and identity are constantly shifting, and she changes colors like a chameleon depending on her location.

She drifts aimlessly through a childhood in Mississippi during



the civil rights movement, when she is called a "Movement Child" (the result of a union between two activists who are convinced that love can conquer all things), into a young adulthood where she must deal with the eventual divorce of her parents. "Having once found refuge in a love that is unfashionable," she writes, "[they] may no longer have been willing to make the sacrifice."

Walker is expected to create some semblance of a self in a world where the color of her skin typecasts her. "In race-obsessed United States, my color defines me, tells a story I have not written," she writes about processing the realities of being a multiracial person in a society where straddling the line between black and white, gentile and Jew, is a violation, a cause for suspicion, and open to critique and cross-examination.

As a result of her parents' divorce, Walker spends half her time in New York with her father's predominantly Jewish, upper-class community, then moves to the free-form, politically conscious, racially mixed San Francisco community of her mother. Constantly shuttling back and forth between the black and white worlds of her parents, she seeks refuge in the arms of lovers of different races, alliances with kids from both sides of the tracks, and bouts of drug-induced denial. Her experiences eventually lead to her ultimate embrace of who she is and a journey

toward what hell hooks would call "self-love." Finally, she changes her name to acknowledge her "affinity with blackness, with an experience of living in the world with non-white skin."

But is love really all we need? Would an affinity that urges us to embrace the differences in others as an extension of ourselves truly bring about a movement of self-love and a sense of solidarity between different races? Can love truly offer a path toward healing the psychological wounds of a racist society?

Hooks believes love is enough. By adopting M. Scott Peck's view that "love is the will to nurture one's own and another's spiritual growth," she postulates that for genuine forgiveness and healing, "people undergoing a conversion process by which they divest themselves of white supremacist thinking would necessarily have to focus on accountability and atonement," thereby producing a self-love that would become a "revolutionary intervention" against domination.

A tall order, perhaps, but not entirely impossible.

By sharing an emotionally stirring and sometimes unbearably distressing account of life along the color line and by presenting a revolutionary approach to love, Walker and hooks make it clear that we live in a society so enamored of labels and classifications that we are blind to one simple truth: in the end, we are all just flesh and blood. ❖



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Thurs., March 8, 6:00pm

William Mandell

*Saying No to Power:
Autobiography of a 20th
Century Activist and Thinker*



Thurs., March 22, 6:00pm

**Rebecca Solnit &
Susan Schwartzberg**

*Hollow City: Gentrification and
the Eviction of Urban Culture*



Wed., March 28, 6:00pm

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3/23 Katha Pollitt
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WRITERS BITE BACK

I'M NOT A TWO-MOUTHED DWARF

BY CARA BRUCE

Besides your standard journalism and literary fiction, I happen to write erotica. This is not romance-style erotica or explicit one-handed reading; it's weird erotica. My characters include two-mouthed dwarfs who can perform specialized sex acts and morgue workers who have sex with body parts.

One of the most enjoyable things about writing bizarre erotica is the responses you get from people. Usually these are normal reactions: they thank you and tell you they liked it, even if they didn't. I generally love doing readings, because it's the one time you get immediate feedback on your work. And I honestly do appreciate everyone who comes to see me, and of course, everyone who buys my books.

After the release of my book *Viscera* last year, however, I had some downright disturbing encounters. I have to admit that they surprised me, although looking back now and looking at the book, I'm not sure why I even raised an eyebrow. I guess it was because the most consistent thing about these "strange" reactions was an inability to understand the idea of fiction. If something is fiction, it didn't necessarily happen; with my stories, it's often the case that the events aren't even physically possible. And yet certain individuals insist on believing that my writing is factual.

I went down to Los Angeles to read at Hustler Hollywood, the equivalent of a really bright porn supermarket, for their erotic discussion night. It was fun, and they had a live liquid-latex demonstration (I got to peel latex off a hot chick), and the turnout was good. After reading a few of my "sickest selections," I was asked by an innocent-looking man if I had gotten over my perversions yet. I was completely dumbfounded. I wasn't even sure what perversions he thought I had, so I simply assured him I had not. If he thought I was a two-mouthed dwarf in disguise, he had another think coming.

On my way out of the reading, I was stopped by a Gap-sporting, late-twenty-something guy who told me that what I really needed was love. He looked thoughtfully into my eyes and put a caring hand on my shoulder. As if all of us sex writers publish stories about sex because we can't get love. Of course, sex writers are also probably desperate housewives whose collections of romance novels and taped Lifetime movies are taking up all of the empty space in our homes,

right next to the never-ending supply of kitty litter.

I assured him that I was completely happy with my love life, and I picked his slimy hand off of my shoulder. Guys, take note: that line will not get you into bed with any self-respecting sex writer. And if someone can tell me what writing erotica has to do with lacking love, I would be happy to hear it.

This past fall I had the pleasure of reading at City Lights, and I chose a story that had a necrophilic slant to it. After the reading, a lanky, darkly clad man excitedly approached me and asked if I knew a certain infamous necrophiliac. When I said no, he appeared confused. He proceeded to tell me about his collection of tools and equipment; he wondered how I knew about the procedure of doing an autopsy. I'm not sure if most doctors would compare doing autopsies to "opening a chicken," as I had, but if they would, then I'm proud to be on a par with the medical community, regardless of my lack of real morgue experience, which I actually do regret. I was left wondering if this man had ever heard of "fiction" or "research," or perhaps even the epithet "make-believe." I love living in this city.

The other great thing about writing erotica is being stalked. While working as the sex editor at the now-defunct pop culture magazine *GettingIt.com*, I received gifts once a week from an anonymous philanthropist. I swear, stalking requires professional training. I never found out who it was or why he or she was sending me stuff.

Maybe this is my own failing, but I don't get the idea of spending money on people and sending them things if you have no desire to see their reaction. Not that I'd like this situation better if stalkers did try to see my reaction. And it's not as if I don't appreciate gifts. I received a stereo from a man in London who'd read in an interview I gave that I'd just broken my stereo. And just the other day I received a fat Japanese porn comic, which, for reasons involving Winnie the Pooh, really bothered me. If you sent me this, please contact me via the *Bay Guardian*.

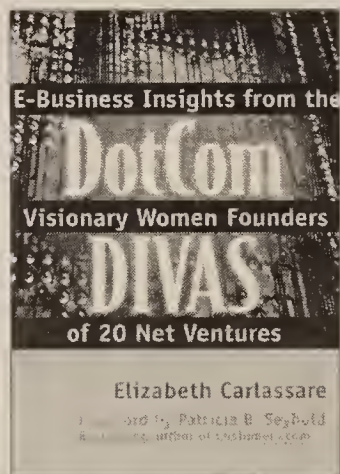
Just remember, fiction is fiction, and sex is sex, and sex fiction is, uh, both. Even those letters in *Penthouse* aren't always true. I should know: I used to write them myself in my ragged bathrobe after being up working for days without a shower. Now *that's* sexy. ♦

Cara Bruce will be reading with Lydia Lunch, Jerry Stahl, and Thomas Roche as part of "Tough Love 2" Sun/4, 8 p.m., *Cafe du Nord*, 2170 Market, S.F. \$8. (415) 861-5016. Come hear all about her perversions.

REVIEWS

From page 7

business on the bottom line but rather nods to the fact that not all Web women entrepreneurs are white or living in the Valley. Her historical account also highlights companies run by individuals,



best friends, and married couples, making the book more true to form than had she just highlighted the industry's biggest moneymakers. While nothing earth-shattering or groundbreaking marks these businesses other than that they're run by the pink-collar sisterhood, if you're looking for encouragement and for some good resources to kick a high-tech operation into gear, you won't be disappointed.

Karen Solomon

We Owe You Nothing: Punk Planet: The Collected Interviews

Edited by Daniel Sinker.

Akashic Books, 334 pages, \$16.95.

A punk rock neophyte might be swayed by Hollywood into equating punk with a hunch of self-indulgent kids in studded leather jackets and heat-up combat boots looking for a free ride and bent on annihilation. The cast of *We Owe You Nothing: Punk Planet: The Collected Interviews* tells a more incisive story. The rejection of mainstream society and the condemnation of its zealous consumerism, its hypocritical morality, and its corporate and stylistic standards is all there — but it's anything but frivolous. And the punk movement they represent has not limited itself to criticizing and destroying but has moved on into that tenuous realm of creating viable, independent alternatives as well.

In *We Owe You Nothing*, *Punk Planet* founder Daniel Sinker distills the zine's 300 interviews down to 25 that reflect some of the most influential personalities in advancing the punk ethos within the U.S. over the past 20 years. Among them are "punk trailblazers" Black Flag, Thurston Moore (Sonic Youth), and — of course — Jello Biafra (Dead Kennedys); numerous independent label

founders such as Dischord's Ian MacKaye (Minor Threat, Fugazi), Candy-Ass's Jody Bleyle (Hazel, Team Dresch), and Outpunk's queercore vanguardist Matt Wohensmith; and alternative distribution operation Mordam Records founder Ruth Schwartz.

Negativland's Mark Hosler, and the infamously opinionated Steve Alhini (Big Black, Rape-man, Shellac) provide diametrically opposed takes on the art of sampling. Kathleen Hanna of Bikini Kill fame talks about the freedom awarded by adopting a fictitious personality and laments how, despite a media boycott, the riot grrrl movement got co-opted by the mainstream and distilled into an empty and innocuous "girl power" rhetoric now advanced by the Spice Girls.

Other notable entries include interviews with Sleater-Kinney, Chicago *punk en español* heavyweights Los Crudos, artists such as Art Chantry and Tipper Gore archnemesis Winston Smith, activists from Ruckus Society and Central Ohio Abortion Access Fund, and even Noam Chomsky.

In a refreshing dose of self-critique characteristic of *Punk Planet*, *We Owe You Nothing* ends with a few appraisals of the failures of the punk movement. Though the critiques are perceptive, they tend to idealize the punk scene of the 1980s without recognizing that the movement at the time also included its share of intolerant and politically unaware influences à la Frank Kozik (also featured in the book). More problematic is the fact that all three discontents featured in this last section are white men (albeit one queer). *We Owe You Nothing* does a commendable job of including female and queer voices but — as has been all too common in other books on the topic — falls short with regard to race and class. Only one nonwhite band is represented in its pages, and any critiques of punk vis-à-vis race tend to be limited to passing references by whites that smack of tokenism. Emblematic of the greater punk scene in the United States as compared to that of, say, the U.K., Mexico, or Brazil, coverage of the influence of class on the movement is limited as well. (Indeed, it comes to the foreground most in the only interview with a non-U.S.-based band, Chumbawamba.) Nonetheless, by defining punk in terms of ethos more than style, *We Owe You Nothing* provides a discerning look into the do-it-yourself movement and efforts to keep the political and creative roots of punk alive and adaptive in an environment of constant flux.

Camille T. Taiara

Schmidt Delivered

By Louis Begley.

Knopf, 292 pages, \$25.

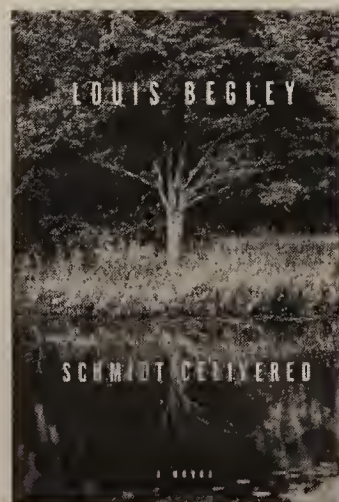
As a chronicler of contemporary American life, Louis Begley is beginning to give his college class-

mate John Updike a run for his money. Updike has a considerable head start, of course (his first novel appeared in 1959, Begley's in 1991), and has to his credit the quartet of Rabbit novels. But Begley has Albert Schmidt, the aging lawyer and refined anti-Semite who served as protagonist of *About Schmidt* (1996) and who now returns in *Schmidt Delivered* as the bewildered but essentially decent paterfamilias of a scattered family that's distinctively American modern in its emotional disorder.

The better part of Schmidt's woes have to do with his bitter-sweet attachments to young women: Charlotte, his snippy ingrate of a daughter, and Carrie, the waitress in her mid 20s he launched an affair with toward the end of *About Schmidt* and who's now living with him in his country house in Bridgehampton. Like some kind of simple mechanical device, the novel draws much of its narrative energy from the difference between their lives' rhythms. Schmidt is a reader of books, a juicer of oranges, an introspective soul, while Carrie hurls — sweetly — with youth's passions: she is forever rushing in and out, to a movie, the city, another of her stable of boyfriends. Despite the pastoral setting and the calm surface of domesticity, the whole arrangement is doomed; the only question is how quickly Schmidt will permit himself to figure this out.

Connoisseurs of middle-class mores won't find much here. As always in Begley, the bourgeoisie and the rest of the lower orders roam like wildlife somewhere beyond Schmidt's tidy little realm. But Begley's language and irony have never been more acute, and he even offers a fun house-mirror portrait of himself. Schmidt, presumably, is for the most part the author's alter ego, but toward the end of the novel Begley also introduces a Begleyesque writer named Joe Canning who, as Schmidt explains to Carrie, "when he turned fifty-something ... began to write novels. Many people find them unpleasant. Politically incorrect and so forth with great sex scenes." Sounds like literature.

Paul Reidinger



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STACEY'S EVENTS



Monday, MARCH 5TH @ 12:30
EVOLUTION OF A WRITER
HECTOR MACDONALD
THE MUD GAME

Science has probed and analyzed every corner of our bodies and our world, but what do we know about the biology of human emotions? That's the question at the heart of Hector Macdonald's riveting first novel, *The Mud*

Game. Join us as Macdonald discusses his highly sophisticated thriller and talks about the writing process

Tuesday, MARCH 6TH @ 12:30
MYSTERY CIRCLE
LAURIE R. KING
Folly

Long recognized as a master of the genre, Laurie R. King is back with a new story that redefines psychological suspense on a sophisticated new level. Rae Newborn is a woman on the edge of sanity, as well as the edge of the world. Living on a remote island and restoring the house of a mysterious ancestor, she is plunged into a world of powerful forces and dangerous, uncontrollable emotions.



Wednesday, MARCH 7TH @ 12:30
LUNCHTIME ENLIGHTENMENT
PRAGITO DOVE

Stressed? Hurried? Relax as hypnotherapist Pragito Dove leads you through a few brief meditation exercises based on the teachings of the well-known mystic, Osho.

Thursday, MARCH 8TH @

12:30
JEFF KANE
THE HEALING COMPANION

After years of practicing traditional medicine, Dr. Jeff Kane became dissatisfied with the way that mainstream doctors are trained to deal with suffering and pain. Now he brings to the general public the lessons he has learned from studying the emotional manifestations of disease. In *The Healing Companion*, Dr. Kane shows how anyone caring for a sick loved one can tap into their powers of caring and compassion to help create a healing environment.



Friday, MARCH 9TH @ 12:30
MYSTERY CIRCLE
JAMES PATTERSON
1st to Die

Bestselling author and master of suspense James Patterson launches a fast-paced and entertaining new series of crime thrillers with *1st to Die*, a riveting intricate story set in San Francisco. Four women share a determination to stop a killer who has been stalking newlyweds, and each of them

holds a piece of the puzzle. Working together, they track down the most terrifying and unexpected killer they have ever encountered.



JANE SMILEY
HORSE HEAVEN

Spanning two years on the racing circuit, *Horse Heaven* puts readers among the varied and colorful characters who populate the endlessly fascinating world of horse

racing. Out of these disparate lives, Pulitzer Prize-winning novelist and bestselling author of *A Thousand Acres*, Jane Smiley creates a deeply engaging story of human nature as well as our bond with animals. Stacey's is proud to welcome Jane Smiley as she celebrates the paperback release of this engaging bestseller.

Tuesday, MARCH 27TH @ 12:30



Tuesday, MARCH 13TH @ 12:30

CAROL ADRIENNE
FIND YOUR PURPOSE, CHANGE YOUR LIFE

The Celestine Prophecy was a publishing phenomenon—millions of readers took it to heart as a guide to connections beneath the surface of the visible world. Now *Celestine* co-author Carol Adrienne shows readers how to tap the unsuspected power of synchronicity and intuition to answer life's most elusive questions. In an accessible, easy-to-read style, Adrienne reveals how we can find our purpose in life and achieve the rewards that come from living in harmony with our true soul.

Wednesday, MARCH 14TH @ 12:30
DAVID BACH
SMART COUPLES FINISH RICH

Most couples rarely talk about their finances, unless they are fighting about them. In *Smart Couples Finish Rich*, San Francisco-based financial adviser David Bach takes the sound principles and advice that have made *Smart Women Finish Rich* into a national phenomenon, and applies them to couples of all kinds who are looking to overcome their money problems. Let Bach show you and your partner how to make your money represent your shared values, and move you toward the future you want.

Friday, MARCH 16TH @ 12:30
SANDRA BENITEZ
THE WEIGHT OF ALL THINGS

After receiving international acclaim for her first two novels, Sandra Benitez returns with an unforgettable tale of life in war-torn El Salvador. Following the harrowing journey of a boy in search of his missing mother, *The Weight of All Things* explores the danger, cruelty, and violence present in so many parts of the world. Join us as Benitez shares this gripping and poignant story inspired by real events.



Tuesday, MARCH 20TH @ 12:30
PAUL LUSSIER
LAST REFUGE OF SCOUNDRELS

The early history of the United States is often focused on the saint-like depictions of the men known as the Founding Fathers. But in reality, the Revolution was fought and won by regular men and women who have been forgotten by time.

In the acclaimed, audacious new novel *Last Refuge of Scoundrels*, Paul Lussier weaves fact and fiction to challenge the traditional narrative of the American Revolution and reclaim its legacy for the people who really waged it.

Wednesday, MARCH 21ST @ 12:30
SUSIE BRIGHT
THE BEST AMERICAN EROTICA 2001

Abandon your inhibitions and join legendary sexpert Susie Bright as she presents further proof that a story can be arousing and literary at the same time. For her eighth effort as the editor of *The Best American Erotica*, Bright has tapped into the Internet, a hotbed of erotic writing, as well as magazines, journals and books published in the last year, to make this one of the most startling and eclectic collections of erotica ever.

Thursday, MARCH 22ND @ 12:30
ROSS KING
BRUNELLESCHI'S DOME

On August 19th, 1418, a competition was announced to design a dome for the new cathedral of Florence. *Brunelleschi's Dome* is the story of the goldsmith and clock maker who won the competition and forever changed the face of architecture. A surprise hit of the 2000 holiday season, Ross King's retelling of this amazing story is deftly written and offers a detailed look at life in 15th century Europe.



Friday, MARCH 23RD @ 12:30
MODERN SPIRITUALITY
JEAN SHINODA BOLEN
GODDESSES IN OLDER WOMEN

As millions of American women reach fifty, an unprecedented population of active, educated, and resourceful older women is on the rise. In examining the choices and potential of these women, psychiatrist, Jungian analyst, and bestselling author of *Goddesses in Everywoman*, Jean Shinoda Bolen demonstrates that the answers can be found in the goddess archetypes that every woman can find within herself. Join Bolen as she explores the concept of becoming a "juicy crone" and sowing the seeds of a lifetime of experience.

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Monday, MARCH 26TH @ 12:30
ALIZA SHERMAN
CYBERGIRL @ WORK

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33D Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Transmission Theater 314 11th St; (415) 861-6906.
Trappdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.



Loitering: The Amazon Mollies throw a CD-release party at Paradise Lounge Thurs/1.

Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
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924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
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Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
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Port Lite 229 Brush, Oakl; (510) 451-0600.
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Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 144B Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦

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**music
calendar** rock, jazz, folk/world,
dance clubs & classical

From page 63

thursday 1

Rock/blues/hip-hop

Amazon Mollies, Shantigs *Paradise Lounge*. 8:30pm. With guests. CD-release party for the Amazon Mollies.
Blue Rodeo, John Wesley Harding *Great American Music Hall*. 9pm, \$12-14. Noise Pop showcase. See "Noise Pop 2001," page 50.
Brenda Boykin and Home Cookin' *Boom Boom Room*. 9:15pm, \$4.
Face to Face, H2O, Snapcase, Explosion *Martini Hall*. 7pm, \$15.
Albert 'King' Giles *Skip's Tavern*. 7pm.
'Hex Appeal' *Kimo's*. 9:30pm. With Moonlife.
Ledisi *Cafe du Nord*. 10pm, \$6. With DJ JJ.
Local Drinkers, Don Miggs Band, Gina Graziano and Grappa Brothers *Hotel Utah*. 8:30pm.
Notorious *Tongue and Groove*. 9pm.
Pedro the Lion, Starflyer 59, Jim Yoshii *Pile-Up*, Pinq *Bottom of the Hill*. 9:30pm, \$8.
Noise Pop showcase. See "Noise Pop 2001," page 50.
Preston School of Industry, Cole Marquis, Aaron Nudelman *Make-Out Room*. 6pm.
Noise Pop showcase. See "Noise Pop 2001," page 50.
Shabazz *Last Day Saloon*. 9pm, \$5.
'Stinky's Peepshow' *Covered Wagon Saloon*. 9:30pm, \$5. With Real Kids, American Heartbreak, Betty Blowtorch, and Barbee Killed Ken.
Walk-Up Kings *Blue Lamp*. 9:30pm.
Zen Guerilla, Bellrays, Icarus Line *Slim's*. 8pm. Noise Pop showcase. See "Noise Pop 2001," page 50.

Bay Area

Alien Crime Syndicate, Spinning Jennies *Starry Plough*. 9:15pm, \$5.
Backstreet Boys *Oakland Arena*, 7000 Coliseum, Oakl; (415) 421-TIXS. 7:30pm, \$52.25-61.75. Through Fri/2.
First Circle, dead beats, Uvamalla *Stork Club*. 9pm, \$5.
Chrome Johnson *Fourth Street Tavern*. 9:30pm.
Country Pete McGill and His Cottonfield *Blues Band* 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
David Thom Band, Jimmy Craven *19 Broadway*. 9:30pm.

Jazz/new music

Red Archibald and the Internationals *Top of the Mark*. 8:30pm, \$8.
Arrington De Dioniso, Control R. Workshop *Luggage Store Gallery*. 8pm, \$6-10.
Dick Fregulia-Vince Gomez Duo *Cobalt Tavern*. 7pm.
Jack Hicks *Carta*. 7pm.
Ed Kelly and the Jazz Knights *Pier 23*. 10pm.
Shan Kenner *Enrico's*. 7pm.
Mike Lipskin and Waldo Carter *Moose's*. 8pm.
Larry O'Leno *Piano Bar*, 1092 Post; 771-2022. 8:30pm. Also Fri/2-Sat/3.
James Reed and Joe Healy *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.
Marcus Shelby Jazz Orchestra *Bruno's*. 10pm.
Ronald Wilson Quintet *Les Joulins*. 8pm. Also Sat/3.

Bay Area

Russell Malone Quartet *Yoshi's*. 8 and 10pm, \$16. Through Thurs/1.

Folk/world/country

Acoustic open mic *Sacred Grounds Cafe*, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Los Compas *Elbo Room*. 10pm, \$6.
Dark Hollow Band *Atlas Cafe*. 8pm.
Andrew MacNamara and the Lahawns *Plough and Stars*. 7pm. Through Sat/3.
Rashul *Justice League*. 9pm, \$20-22.

Bay Area

John Gorka, Alice Peacock *Freight and Salvage*. 8pm, \$17.50-18.50. See 8 Days a Week, page 60.
Ken 'El Lebrijano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Arabian Nights *El Rio*. 9pm. With Amira.
Burnin' *Galaxy*, 1840 Haight; 387-2996. 9pm-2am. Deep and funky house with Seven, Corazon, and guests.
Carnivale *Starlight Room*. 8pm-2am. Brazilian party.
Circuit Breaker *Fuse*, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dirtbox *Voodoo Lounge*. 9pm-1:30am, \$3. With Evol and Funky J. Vibe.
Download *375 First*; (650) 568-1338. 9pm-2am, \$10. Jungle music.

Continued on page 71

Tongue & groove

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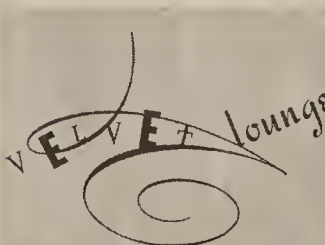
Coming Soon

Bottomfeeders & Sonado W 1

Tainted Love Th 8

Stymie & the Pimp Jones Lov Orch / Sonop Unit / Raga Todi F 9

Return of **San Fiasco** Sa 10



Thursday 3/1
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Saturday 3/3
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THRU

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critic's choice: music

Mojave 3
Sat/3—Sun/4, Slim's

In 1995 when Creation Records released *Slowdive* from its label, three of the band's members — Rachel Goswell, Neil Halstead, and Ian McCutcheon — took it as a cue to go off in a different direction. Mojave 3 was born, as the members shed their loud, distorted guitars and quintessential English sound for an American-influenced country- and folk-inspired sound. They incorporated instruments such as slide guitars, banjos, and trumpets and eventually added Simon Rowe and Alan Forrester as bandmates. But while the members of Mojave 3 have largely abandoned their former scene, some elements of their *Slowdive* past still live on in the band's latest incarnation, especially in its sweet, melancholy lyrics. In gentle, honeyed voices Halstead and Goswell sing intimate portraits of lost and unrequited love, instilling in their music a beauty and grace that could make the hardest hearts bleed. The Sid Hillman Quartet opens. *Sat.*, 9 p.m.; *Sun.*, 8 p.m., 333 11th St., S.F. \$12. (415) 522-0333. (Sarah Han)



PHOTO BY EVA VERMADEL

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**MARCUS SHELBY
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TRIO**

THURSDAY 3/8 Cork Club 9pm, \$7:

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TRIO WITH
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Cork Club 11pm, \$7:

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TRIO**

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Jim Campilongo Band 3/22

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show at 9pm

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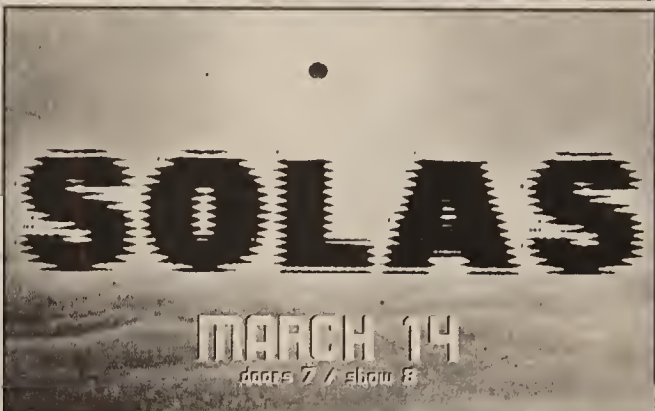
Steve Earle

and The Dukes
featuring Stacey Earle

MARCH 13

DOORS 7 / SHOW 8

CMT



SOLARS

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W/ MAP OF WYOMING
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photo Sheri Giblin

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SUPERFLY & TIPITINA'S PRESENT

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FEATURING: STANTON MOORE, CHARLIE HUNTER, & SKERIK

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5/4

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MOE 2AM

SAT
5/5

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BRASS BAND
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GUARDIAN

Save the rave?

Look deep into your soul and ask yourself, Am I truly a raver? Forget, for a minute, all the terrible TV news reporting, the evil cops, the war on drugs, the huge pants, and happy hardcore. Forget that raving, as you knew it, has become something... scary. Recall the original idea — the earth goddess vibe, unity, and the free parties on full moon nights. Someone out there (in London, specifically) believes that rave still exists, and his name is **Fraser Clark**, mad rave guru, Zippy originator, and author of *The Book of Revelations*. Malachy O'Brien of the Come-Unity parties believes that Clark inspired much of the hippie ideology of the early San Francisco days. So if you're feeling pessimistic, read on, and then start scouting for a prime outdoor location immediately. (Hint: the next full moon falls on March 3.) Here's what he had to say via e-mail from the U.K.

Bay Guardian: Because of the earlier crackdown on rave culture in the U.K., many British and Irish folks in S.F. seem opposed to the word "rave." And now that the same thing is happening here, the word sends shivers down my spine. Why do you still believe in the word?

Fraser Clark: This argument has been going on within rave culture since the old acid house parties had to be renamed (not that we ever called them *that!*). I've always been absolutely sure it will be the word that goes down in history. Hippies, for example, got called flower children, heads, and I don't know what else, but "hippie" is the historical word (whether we like it or not). What choices are there anyway? "Dance culture" or "club culture," right? "Club" is definitely too narrow for such a phenomenon, which actually belongs as much in the open air.

But, more than anything else, "rave" is a raw word. Like "pagan," "hippie." Sure it's now got a slightly dangerous edge. Nothing wrong with that — it *should* disturb the middle-class blandos who are stifling our whole culture in the first place.

BG: I feel that raves, as we know them, must end. I don't even understand what many of them have become — commercial, suburban enterprises with 5,000 DJs, 50 bucks at the door, bad E, O.D.s, and so on. They don't seem renegade at all. Shouldn't rave end and be resurrected into something new?

FC: And who would you blame for this sad state of affairs? It's all about delivering (physically) the first stage of rave culture to almost the whole young-at-heart population. Look, the Muzik Bizness will not let go without a fight. Rock 'n' roll is dead but [they] just won't believe it, and they've been trying to kill off rave since it started. No stars you can invest in for a whole lifetime of financial return. No real record buying. Nobody most of the time even knows who's playing or even where he's fookin' is!

There are five stages to rave culture and the first is where most of them are today, even here in the U.K. And that first stage is the "shake it all loose" stage, where the mind is emptied by identifying into the body and the heart. Thus the mind is freed from its previous puritan conditioning. The next stage should be supplying all the new information and lifestyles and spiritual paths available in alternative culture. What I'm saying is that it really doesn't matter on a certain level who's the promoter and who's the DJ as long as everyone is dancing to the same beat together; that's what works the magic (E helps just a little by reopening the heart, but is not obligatory).

Raving is spreading through the whole culture. You just can't expect or demand the level to stay as high and clean as when you or I got involved. Nor should it. I never agreed with the attitude of "let's keep it secret and to ourselves, let's not allow it to become 'common.'" Bullshit, this is to turn on the whole planet! And a lotta shit will get turned over and stirred up. We have to work through that, no way forward around it.

BG: You said that the police-state crackdown is the best thing to happen to U.S. rave culture...

FC: The big money promoters will be driven off when a fast buck is no longer there for the grabbing. (That should answer half your worries at a stroke, right?) It then falls on those who *believe* in it. It's driven underground, people get radicalized, hipper to the faults in the government and the old corrupted corporate dinosaur culture we are being stifled by, underground raves bring young, middle-class urban ravers out into nature (how you gonna respect and value nature if you're never out in it?), and there they start to meet the alternative culture, the rainbow people, the ones who know the secret magical sites, the ones with beat-up old systems they don't mind losing, the ones with a cultural history of rejection of materialism, and experience and commitment to change things. How do I know all this? It's already happened. What's happening now with the flowering of rave and the consequent crackdown against it in America is as near a perfect fractal of what happened in the U.K. eight years ago as life ever offers.

BG: Can ravers save the world?

FC: Yes. You can argue, but I bet you can't point to any other movement or near-movement that *could*, and it needs a gigantic fookin' movement, right? So, given that, let's put our shoulders to the wheel that offers us the only chance we've got. It's already global and must exist in every single country in the world, making it the very first truly global uniculture, crossing all borders — physical, religious, and geographic. And its values are tolerance, peace, love of planet, democracy, antiauthoritarianism, and cooperation instead of competitiveness. ❖

Contact Fraser Clark at the Parallel YOUNiversity, P.O. Box 833, London NW6, U.K. or fraser@parallel-youiversity.com. Also go to www.parallel-youiversity.com and easyweb.easynet.co.uk/fraserclark. The Den of Enlightenment launches April 7 in London. See Web site for details.

Sub Conscious. Deep, dubby house with rotating residents DJ Josh Ezelle (Gathering, Conscious Session), Spun (Siesta Recordings), Fabuliz (Conscious Session). Launches Wed/28, 9 p.m.–2 a.m., Rawhide, 280 Seventh St., S.F. (415) 273-5599, www.conscioussession.com. Wed/7 features Rasoul; Wed/14 features Markie from Wicked. Send comments or tips to ladyarmalade@sfbg.com.

PARADISE LOUNGE

WED FEB 28 "FUNK WEDNESDAY" KOFY BROWN INFAMOUS MC SUBTERRANEAN * SICK SHAMAN

THU MARCH 1 AMAZON MOLLIES CD RELEASE PARTY DURA DELINQUENT WIRE GRAFFITI * VIV ABOVE: PINK PONY

FRI MARCH 2 DR. KNOW HOTBOX CD RELEASE PARTY LUCKIE STRIKE MEL'S B-DAY BASH * LOS COCHINOS

SAT MARCH 3 CHUCK PROPHET EL DESTROYO HUMAN LIFE INDEX VAGABOND LOVERS BLUE TULIP

UPCOMING

SUN MAR 4 - SOCIETY DOG, EDDIE HASKELLS, BREAST, DJ SWEATY BETTY & "THE ROCK N' ROLLER DERBY GIRLS"

THUR MAR 8 - ACID KING, TOSHI MOSHI, GREEN HOUSE EFFECT, SUPPER, GAMMERA

FRI MAR 9 - DREDGE, THE SICK, LICA STO, 401K, TOMFOOLERY

SAT MAR 10 - DR. MADD VIBES (ANGELO MOORE OF FISHBONE), IZM, ROUX, RICHARD RAY, DJ MIKEY (OF KALK)

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3/1 Soul/R&B **Th**
LEDISI WITH ANIBADE AND DJ IJ 10PM

3/2 Rock/Pop **F**
NOISE POP
(TWO SHOWS 5PM & 10PM)
TARANTEL, THE COURT & SPARK
CHURCH STEPS 10PM
CROOKED FINGERS, DAMIEN JURAOO
JOHN VANOERSLICE 5PM

3/3 Special NOISEPOP Afternoon Show **Sa**
NOISE POP
ORANGER, FIVER, PERSEPHONEES 4:30pm
HIPHUGGER
A Sixties Nightclub 10pm

3/4 An Evening of Abrasive Prose **Su**
TOUGH LOVE
featuring CARA BRUCE, JERRY STAHL, LYDIA LUNCH, and THOMAS ROCHE 8PM

3/5 Songwriters **M**
STEW OF THE NEGRO PROBLEM
w/ KELLY STOLTZ 9PM

3/6 Jazz **Tu**
JIM CAMPILONGO
Plays the music of Django Reinhardt 9:30PM

Coming Up:
3/7 The Rosenbergs, Helium Angel
3/8 Ledisi with Anibade and DJ IJ

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PIER 23 CAFE

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SALSA DANCE CLASS W/RON 8:30PM
DANILO & ROLANDO MORALES RHUMBA 10PM

Thursday, March 1
ED KELLY W/ ROBERT STEWART, BABATONDE RON BELCHER

Friday, March 2
LOS COMPAS 10-2AM

Saturday, March 3
RED DI REGGAE 10PM

Sunday, March 4
RHYTHM CITY

Monday, March 5
WHOOA!
STRAIGHT AHEAD JAZZ 9-12AM

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Kicks II

Wed 2/28
WELL WISHER
Hanzi · The Vivian Girls
door 8 / show 9

Thurs 3/1
DICK
Tire Belly · Canyon Creek
door 8 / show 9

Fri 3/2
SLENDER
GUN & DOLL SHOW
The Cuts · The Tabloids
door 8:30 / show 9:30

Sat. 3/3
JIMMY 2 TIMES
BreastArmagetton
The Rev

SUN. 3/4
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DOORS 9PM fri 2 march

MONEY MARK NO FORCEFIELD DJ ME DJ YOU
DOORS 7PM thu 29 march \$15 ADV

GROOVE COLLECTIVE 3/8 DJ MIGUEL "MIGS" 3/9 DJ MAURICIO
thu, fri 8,9 march \$15 ADV

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DIRECTIONS IN SOUND
FILMS BY: KIO KOALA, LYRICS BORN, & SEAN LENNON
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TALIB KWELI
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DOORS 7PM tues 13 march \$18 ADV

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KIDD FUNKADELIC
feat. MIKE HAMPTON of P FUNK ALLSTARS
fri 23 march

SENSA SAMBA
DOORS 9PM sat 24 march \$15 ADV

JULIETA VENEGA LOS MOCOSOS & ORIXA
TICKET INCLUDES CD COMPILATION "ESCENA ALTERNATIVA"
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From 101 (not shown on map), take Grand Ave. west to Mission Road. Turn right.



IVY ROOM

FRIDAY, MARCH 2
Chuck Prophet & The Mission Express

SATURDAY, MARCH 3
Terry Hanck & The Soul Rockers

TUESDAY, MARCH 6
Nick Curran & the Nitelives
 (Kim Lenz and Ronnie Dawson's old guitarist)

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Sun, March 4th
 (every other sunday)
 10p 21+ \$3

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 King Pleasure Entertainment!
dj gianni
 "spun" "nights"
dj erik rumors
 "king pleasure entertainment"
dj barefoot
 "orangeage, friar, loofa"
 sushi happy hour with dj lui loo

3/2 Indie Rock
 Motogirl Productions:
20 minute loop
velvet teen
stacl twigg

3/4 SundayNiteMusicClub
 Motogirl Productions:
paula orourke
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natale watre (from LA)

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MARCH MADNESS

FRIDAY
 March 2nd
 6pm-2am

SATURDAY
 March 3rd
 6pm-2am

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Flamboyant & eccentric
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 Show starts @ 9:00pm
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 SAN FRANCISCO 981-2230

Black Cat

WED 2/28
THE SCOTT AMENDOLA TRIO

THURS 3/1
POST JUNK TRIO

SAT 3/2
JONATHON ROTEM QUARTET

MON 3/5
LITHIUM HOUSE

TUES 3/6
REALISTIC

WED 3/7
MARCUS SHELBY QUARTET

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Thursday Wednesday 9:30
BONDAGE-A-COCO

9pm
1984
 Pure 80s

Friday 9:30pm
Assimilate 2001

Saturday March 3, 2001 10pm
Eklektic
 DJ DJE "THROUGH THE EYES" on FULL CYCLE
 Li-ning Party/Record Release Party;
 Giveaways courtesy of Studio K-7 and FULL CYCLE
 eklektic: drum'n'bass
 4REAL - (BBS) • DJ TAO •
 (BLOCUST) w/ MC L-SKI •
 FROST - (BLOCUST) w/ MC L-SKI
 eklektic
 FLA - (BLOCUST) • FLAK
 THE DOG • FOREST GREEN
 - (SistersSF)

Sunday March 4 Doors 9pm
KATNIP
 DJ Junkard
 (Litter Box, Junk)
 DJ Neel.N.Kizmitaz
 (Lush, Hai Karate)
 Miss Rodney - Go Go Hostess
 Go Go Dancers &
 Fire Performances

AT EASTSIDE WEST

Thursday 3/1 ▶ 8pm
Patrick Greene Trio

Friday 3/2 ▶ 9pm
Josh Jones
Latin Jazz Quartet

Saturday 3/3 ▶ 9pm
Sean Kenner Quartet

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sunday, march 4th @ noise pop/bottom of the hill/2:00pm

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2/28 **KANDYFLIP**

DJs J. Blank & Cheb I Sabbah

THURSDAY Brit Pop/Mod/Indie

3/1 **POPCENE**

DJs Aaron Axelson & Jeremy

FRIDAY Dancehall/Soul/Salsa

3/2 **HAVANA**

DJs Corazon, Namane, Alejandro D'Amour

SATURDAY Soul/Dancehall

3/3 **LUSCIOUS**

DJs Toks, Dedan & Guests

SUNDAY Soul/R&B

3/4 **REBIRTH**

DJs Henry, & Guests

Tuesday Soul/Mod

3/6 **IN N' OUT CLUB**

DJs Kirk, Kitty, Sean & Joel

Wed thru Fri from 5pm Sat Sun Tues from 10pm
happy hour 5 - 7pm NOW OPEN FOR LUNCH M - F
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FRIDAY, MARCH 2
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STACEY EARLE

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DOORS 7/SHOW 9 • \$19.50

SOLAS

THURSDAY, MARCH 15
DOORS 7/SHOW 9 • \$25

RICHARD THOMPSON

... SOLO ...

FRIDAY, MARCH 16
SATURDAY, MARCH 17
DOORS 8/SHOW 9 • \$28.50

funky METERS

DIRTY DOZEN BRASS BAND

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MxPx

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DOORS 7/SHOW 8 • \$25

SUZANNE VEGA

BOB HILLMAN

ON SALE NOW!

SUNDAY, MARCH 25
DOORS 7/SHOW 8 • \$18.00

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SUM 4!

ON SALE NOW!

FRIDAY, MARCH 30
DOORS 8/SHOW 9 • \$20

GUSTER

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SATURDAY, MARCH 31
DOORS 8/SHOW 9 • \$18.00

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ON SALE NOW!

SUNDAY, APRIL 1
DOORS 7/SHOW 9 • \$21.50

JONATHA BROOKE

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DOORS 7/SHOW 8 • \$17.50

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DOORS 8/SHOW 9 • \$20

BADLY DRAWN BOY

Les Claypool's Frog Brigade

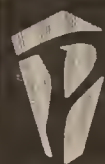
PLUS b-side players and Boomshanka

SATURDAY, MARCH 3
THE WARFIELD
DOORS 8/SHOW 9

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SAT., MARCH 3, 8:15pm

MARIA MARQUEZ TRIO - CD Release Concert

While her vocal gifts echo those of Edith Piaf and Nina Simone, Maria's approach blurs the lines between jazz and the world music. Tonight she celebrates the release of her already heralded CD, *Eleven Love Songs* (Once Cuentos De Amor) on Rykodisc's Palm label. Perhaps Billboard Magazine described her music best: "Those who have swooned over the classic boleros of such Buena Vista Social Club lineups as Ibrahim Ferrer and Omara Portuondo will probably lose it when they hear this debut entry by Venezuelan singer Marquez." \$12adv/\$14door

FRI., MARCH 9, 8:15PM - ALASOIR FRASER & PAUL MACHLISS - \$16adv/\$18door
SAT., MARCH 10, 8:15PM - MANNING/KASSIN/DARTER - \$12adv/\$14door

For information call (415) 454-5238. To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

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DJ's: SKIP AND SHINDOG
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9pm until 3am 21+ w/ID
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KIMO'S

Wed 2/28

Carnival Nauseum presents
experimental music
Downstairs: Karaoke with A.I.
and the Invisible Band (free)

Thur 3/1

Hex Appeal Presents:
Moonlife, Diamond Galaxy,
Secret Secret

Fri 3/2

Bottledog, Eli's Angels
(feat. Arrington of Old Time Religion)

Sat 3/3

The Requiem Presents:
The Monitors

w/ DJs Nosferatu, Dante, Retromesh

Sun 3/4

Hot Rockin'/Crackwhore Present
Black Church Sundays with
Cuthroats .09, Blessing the Hogs,
Herbert 6-10pm
Americana: Doug Blumer,
Pat Johnson, Jenny Kerr Band
(1:30-5:30pm)

Tue 3/6

Box Leitner, Candy Muscle,
Sikhara, Body Of Binky (9pm)

All Shows 55 and start at 9:30 unless otherwise noted

Must Be 21 w/ID
For Booking and Info: Matt 415-885-4554/
Crackwhore@fatnet.net

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415-885-4535

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WEDNESDAY NIGHT W/
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THURS. MAR 1

FIRST CIRCLE
THE DEATHBEATS
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AEROSOL SPECIES
SMILER
LESSICK'S KID

SAT. MAR 3

GRAVES BROTHERS
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WASH

SUN. MAR 4

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TUES. MAR 6

COME JAM WITH DORK .COM 6-10PM

2330 TELEGRAPH AVE
OAKLAND, CA 94612
ALL SHOWS \$5, 21+ ONLY
510.444.6174

Friday 2

From page 71

Bottledog, Eli's Angels *Kinn's*. 9:30pm.
Crooked Fingers, Damien Jurado, John Vanderlice *Café du Nord*. 5pm, \$7. Noise Pop showcase. See "Noise Pop 2001," page 50.
Dr. Know, Hotbox, Luckie Strike *Paradise Lounge*. 8:30pm. CD-release party for Hotbox and birthday party for Mel.
Dread Zeppelin, Tom Jonesing *Slim's*. 9pm.
Mark Eitzel, Bright Eyes, Track Star, Azure Ray *Great American Music Hall*. 8pm, \$13. Noise Pop showcase. See "Noise Pop 2001," page 50.
Steve Freund Band *Cosmopolitan Cafe*, 121 Spear, 543-4001. 8pm.
Girls vs. Boys, Pattern, Alien Crime Syndicate, Pocket for Corduroy *Bottom of the Hill*. 9pm, \$10-12. Noise Pop showcase. See "Noise Pop 2001," page 50.
Leftover Salmon *Fillmore*. 9pm, \$18.50.
Lodi, Jezebel, Candy from Strangers *Hotel Utah*. 9pm.
Edna Love *Skip's Tavern*. 9:30pm. Through Sat/3.
Most Chill Slack Mob *Last Day Saloon*. 9pm, \$8.
Munkafust, Hopscotch *Tongue and Graue*. 9pm. Through Sat/3.
Tail Finns *Blue Lamp*. 9:30pm.
Tarentel, Court and Spark, Church Steps *Café du Nord*. 9pm, \$7. Noise Pop showcase. See "Noise Pop 2001," page 50.
20 Minute Loop, Velvet Teen, Staci Twigg *Voodoo Lounge*. 9pm.
Zydeco Flames *Boam Boam Room*. 9:15pm, \$8.

Bay Area

Backstreet Boys *Oakland Arena*, 7000 Coliseum, Oakl; (415) 421-TIXS. 7:30pm, \$52.25-61.75.
Books Lie, Living Under Lies, Remnants, No Regrets, Fadeaways, LWL *924 Gilman*. 8pm, \$5.
Henry Clement *Eli's Mile High Club*. 8pm.
86, Sonny Smith, Bernie Jungle *Starry Plough*. 9:45pm, \$6.
Honeyshot, Operation Interstellar *Port Lite*. 9pm, \$5.
Hoods, Sworn Vengeance, ALC, TwoForty *Burnt Ramen Studios*, 111 Espee, Richmond; (510) 215-8789. 8pm.
Jesus Martini, Secret Lives *Fourth Street Tavern*. 9:30pm.
Chuck Prophet and Mission Express *Ivy Room*. 10pm, \$6.
Slaptones, Orquesta D'Soul *Blake's*. 9:30pm, \$5.
Mitch Woods and His Rock BB's *19 Brandway*. 9:30pm, \$10.

Jazz/new music

Andy Bey Trio, Patricia Barber *Herbst Theatre*, 401 Van Ness; 776-1999. 8pm.
Bitches Brew Brno's. 10pm.
Black Market Jazz Orchestra *Top of the Mark*. 9pm, \$10. Also Sat/3.
Phillip Crawford-Steve Fowler Duo *Carta*. 9pm.
Fran Foston *Jazz at Pearl's*. 9:30pm. CD-release party. Through Sat/3.
Matt Heullitt's Idea *Cabalt Tavern*. 7pm.
Chris Huson *Moose's*. 8pm.
Adam Levy Jazz Trio *26 Mix*. 8pm.
Mingus Amungus *Elbo Room*. 10pm, \$7.
Jerry Oakley Quartet *Café Claude*. 7:30pm.
Jon Raskin and George Cremaschi *Meridian Gallery*, 545 Sutter; 398-7229. 8pm, \$5-10.
Ricardo Scalas *Argent Hotel, Jesters Lounge*, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz *Enrico's*. 8:30pm.
Starlight Orchestra *Starlight Room*. 8:30pm. With DJ Sammi. Also Sat/3.
Paula West *Plush Room*. 8pm, \$20-25.

Bay Area

Mingus Big Band *Yoshi's*. 8 and 10pm, \$26. Through Sun/4. See Critic's Choice.

Folk/world/country

Andrew MacNamara and the Lahawns *Plough and Stars*. 7pm. Through Sat/3.
Salsa Caliente *Pier 23*. 10pm.
Sonando *850 Cigar Bar*. 10pm.
Tocar *Circadia*. 8pm, \$3.

Bay Area

Steve Gillette and Cindy Mangsen *Freight and Salvage*. 8pm, \$15.50-16.50.

Dance clubs

Activate Light, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Assimilate 2000 *Cat Club*. 9:30pm-3am. With DJs Damon and Viper.
Backflip *10pm-2am*, \$5. House music.
Bubble and Squeak *Amnesia*. 10pm-2am. With Tom Thump and Soulsalaam.
Candy Sacrifice *10pm-2am*, \$5. Hip-hop,

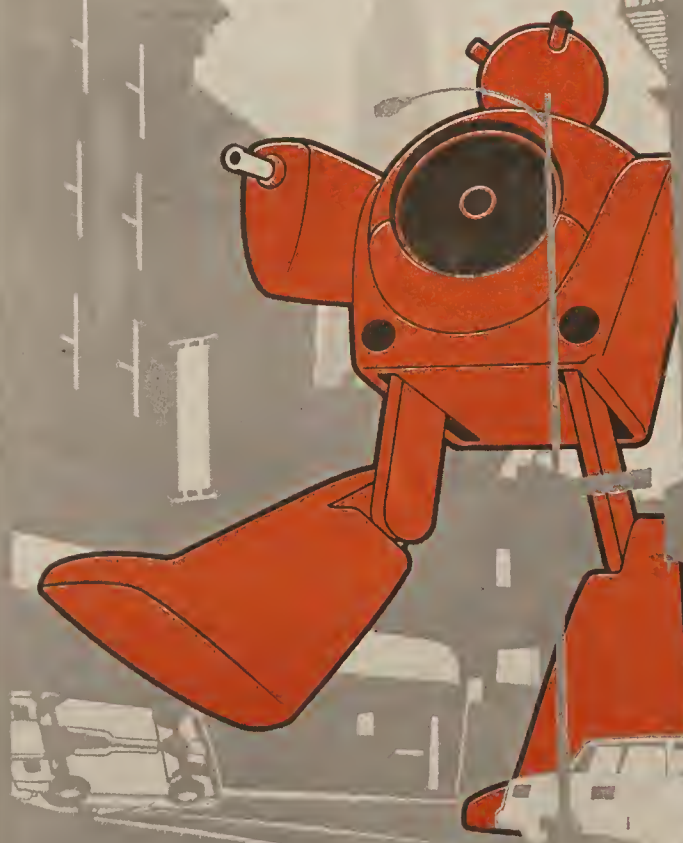
rock, and new wave with Spin and Grand T.
Chula The Stud *10pm-3am*, \$7. Latin music with residents.
Club NV *9:30pm*. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga *El Rio*. 9pm, \$7. World beat with DJ Ruiz.
Cymbiosis *Mavida Lounge*. 7pm. Hip-hop, Latin, and funk with Mike Styles.
Fag Fridays *Endup*. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Far East Blind Tiger *10pm-2am*, \$5. House and 2 step with Paul Craven and guests.
Fogfest *An Sabin*, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog, Jeremy, and Smurx.
Future Fridays *375 First*; 281-0866. 9pm-2am, \$10-15. Dance music.
Glitter *Glus Kat*. 10pm-2am. Deep house with Norm Stradley, Charles B., and Ben Doren.
Havana *330 Ritch*. 10pm. Latin dance music with residents and guest Giselle.

House Beautiful *Sno-Drift*. 10pm-4am. With Joe Silva.
Life VSI; 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala *Amoeba Music*. 7pm.
Mexican Bus *9:15pm-2am*, \$38, reservations required. '50s-style bus tour of several local salsa clubs.
Metronome Ballroom *9pm-midnight*, \$6-8. Latin dance party.

Continued on page 74

NOISESF POP2001



2/27-3/4

For full schedule go to:

www.noisepop.com



with it girl



mb music



JUICE



GUARDIAN

Tuesday February 27th

Bottom of the Hill 8pm
Boulak *Mates of State* *Call and Response*
From Babblegom to Sky

Wednesday February 28th

Great American Music Hall 8pm
Jimmy Eat World *Crocker Lagoon*
Carlos *Skiptone*

Bottom of the Hill 8pm

764-Hore *Kingsbury Manx*
The Stratford 4 *The Papermats*

Thursday March 1st

The Make Out Room 6pm *DIW Issue* *loast*
Preston *School of Industry*
Cole Marquin *Aaron Nodelman*

Slim's 8pm

Zoo Guerrilla
The Bellhays *leaves line* *7th Standard*

Bottom of the Hill 8pm

Pedro the Lion
Starflyer 69 *Jim Vachli* *Pia-Op* *Plug*

Friday March 2nd

Café du Nord 8pm *Crooked Fingers*
Damien Jurado *John Vanderlice*

Café du Nord 8pm

Tarentel
The Court and Spark *The Church Steps*

Great American Music Hall 8pm

Mark Eitzel *Bright Eyes* *Azure Bay* *Trackstar*

Bottom of the Hill 8pm

Girls Against Boys
The Pattern *Alien Crime Syndicate*
Pocket for Corduroy

Saturday March 3rd

Bottom of the Hill 1:30pm
The Aislars Set *The Shins* *The Orange Peels*
Henry Miller Sextet

Café du Nord 4:30pm

Granger *Fiver*
Persephone's Nees *Jolly*

Great American Music Hall 8pm

The White Stripes
Holly Golightly *Van* *Last Kids*

Dimbo's 365 Club 8:30pm

Supercub
Spoon *Matt Guggs* *Actionslacks*

Bottom of the Hill 8pm

The Fastbacks
The Young Fresh Fellows *The Minus 5* *Mo First*

Justice League 8pm

Money Mark
No Forcefield *BJ Me* *BJ You*

Sunday March 4th

Bottom of the Hill 3:30pm *Sunday's Best*
Quellaedrawing *The Good Life* *Brou Church*

Dimbo's 365 Club 8pm

Blonde Redhead
Pleasure Forever *Saint Andre* *Jat Black Crayon*

Friday 2

From page 73

Mission K.O. 26 Mix. 10:30pm. With John Howard and guests Hopper and KLN.
Nikita Ten 15 Folsom. 10pm, \$15. With guests Dave Ralph and Psychofunkdiscodetic.
Oxygen 111 Muma St. 9pm-2am. With Franky Boissy, Julius Papp, Nick Holder, and LZ Love.
Plug 4 Justice League. 9pm. Hip-hop and

funk with Charles, Miles, Dusk, Solomon, and Dino.
Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Kerri.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sequence Glas Kat. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.
Shake Galaxy 1840 Haight; 387-2996. 10pm-2am. House music with residents and guests Tony Senghore, Jonene, and Tasho. Birthday

party for Tim Dawg, Rasoul, and Mauricio.
Sol Elements Oxygen Bar. 9pm. With Sol Provider.
Square Ruby Skye. 9pm-3am. House music with various residents.
Step An Sahn 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some and guest Scott Edmonds.
Therapy Blind Tiger. 6-10pm, \$5. House music spun by Maurice and guests.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom

spins funk and soul classics.
Wisdom 238 Columbus; 979-3031. 9:30pm. 9pm-6am, \$10. House, progressive, and hip-hop with DJs Booker, Jonas, and Mario Moreno.

Bay Area

Club Fusetti 10pm. Brazilian music with guest Sabadã and Fusão dance group.
Ruby Room 10pm-2am. '70s and '80s glam, rock, and pop music.

Classical

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. The symphony performs works by Colin Matthews, Mozart, and Bruckner under the direction of Michael Tilson Thomas. Bassoonist Stephen Paulson is the lead musician. Through Sun/4.

Bay Area

Downs Memorial Community Chorus Allen Temple Family Life Center, 8501 International, Oakl; (510) 569-6183. 7:30pm, \$5-10. Bill Bell directs the chorus through an evening of Negro spirituals.

saturday 3

Rock/blues/hip-hop

Aces Blue Lamp. 9:30pm.
Aislers Set, Shins, Orange Peels, Henry Miller Sextet Bottom of the Hill. 1:30pm, \$7. Noise Pop showcase. See "Noise Pop 2001," page 50.
Breakestra Amoeba Music. 2pm.
Les Claypool's Frog Brigade Warfield. 8pm, \$22.50.
Clitler, Leaders, Blackeye Tempest. 9pm.
DJ Colt 45 Yakety Yak Coffee House, 679 Sutter; 351-2090. 8pm.
Extra Ghost, Picnic, Dan McKenzie Hotel Utah. 9pm.
Fastbacks, Young Fresh Fellows, Minus Five, Me First Bottom of the Hill. 9pm, \$7. Noise Pop showcase. See "Noise Pop 2001," page 50.
J.D. Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Jimbo Trout and the Fishpeople Atlas Cafe. 4pm.
Kindness, Natural Fonzie, Judea Eden El Rio. 10pm, \$7.
Leftover Salmon Fillmore. 9pm, \$18.50.
Mojave 3, Sid Hillman Quartet Shins. 9pm, \$12. Through Sun/4 (8pm). See Critic's Choice.
Money Mark, No Forcefield, DJ Medju Justice League. 9pm, \$15. Noise Pop showcase. See "Noise Pop 2001," page 50.
Monitors Kimo's. 9:30pm. With DJs Nosferatu, Dante, and Retromesh.
Munkafust, Brodys Tongue and Groove. 9pm.
Dranger, Fiver, Persephone's Bees, Jolly Cafe du Nord. 4pm, \$7. Noise Pop showcase. See "Noise Pop 2001," page 50.
Planting Seeds, 40 Grit, Barbee Killed Ken, Flesch Pound SE, Pier 96, 100 Cargo; 826-9202. 8pm, \$8.
Chuck Prophet, Human Life Index, El Destroyo, Vagabond Lovers, Blue Tulip Paradise Lounge. 8:30pm.
Roni Size and Reprazent Maritime Hall. 8pm, \$25. See Critic's Choice.
'Scream' Covered Wagon Saloon. 8pm, \$7. With Bobbyteens, Pinkz, Invisible Men, Suhtonix, Teenage Harlots, Adventure Kids, and DJ Tobie.
Superchunk, Spoon, Matt Suggs, Action Slacks Bum's 365 Club. 8:30pm, \$13. Noise Pop showcase. See "Noise Pop 2001," page 50.
Vinyl, Songo Last Day Saloon. 9pm, \$10.
White Stripes, Holly Golightly, Vue, Lost Kids Great American Music Hall. 8pm, \$12. Noise Pop showcase. See "Noise Pop 2001," page 50.

Bay Area

Amrcray, Merrick, Scenic Route Port Lite. 9pm, \$5.
Carman Oakland Arena, 7000 Coliseum, Oakl; (415) 421-TIXS. 7pm.
Crosslops, Fracas Kick's II, 581 Fifth St, Oakl; (510) 839-3006. 9:30pm.
Dr. Know, Dread, Hot Box, Anal Mucus 924 Gilman. 8pm, \$5.
Felonious Blake's. 9:30pm, \$5.
M-Pact Freight and Salvage. 8pm, \$15.50-16.50.
Deb Pasternak, Melissa Crabtree, Shelley Doty Tuva Space, 3192 Adeline, Berk; (510) 444-3595. 8pm.
Shabazz, New Monsoon 19 Broadway. 9:30pm, \$7.
Sleepytime Gorilla Museum, Captured by Robots, Brian Kenney Fresno Starry Plough. 9:45pm, \$6.
Wig Salad Fourth Street Tavern. 9:30pm.
Wuzor, Stomach, Scurvy Dogs, Sangre Continued on page 77

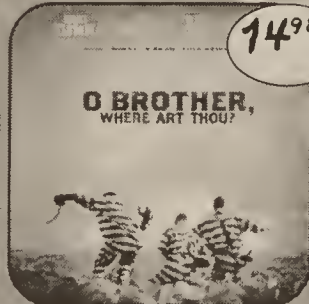
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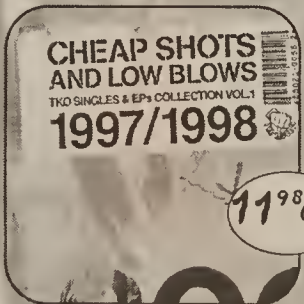
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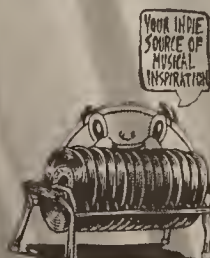
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Sat 3/10
Venus Bleeding
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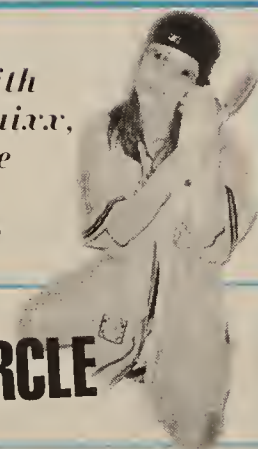
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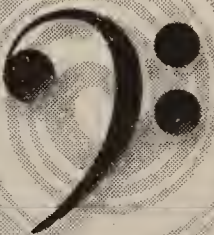
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DJ DARK STAR DAN

TUE AFRICA-ASIA-ARABIA
DJ CHEB I SABBAH

critic's choice: music

Roni Size and Reprazent

Sat/3, Maritime Hall

Junglists have always been about pushing their music forward, and Roni Size and his Bristol-based cohorts Reprazent are no exception.

But since the music's rapid development in the mid-to-late '90s has apparently stalled, many of jungle's pioneers have lately reached back to their early influences for inspiration. Just as Photek remembers house on

his last album, *Solaris*, Reprazent return to hip-hop on *In the Mode*. Though Roni Size and crew were already laying rhymes on top of beats on their debut, *New Forms*, the jazz-lounge element gets phased out to make room for a much harder sound on their latest. Expect to see more of an MC presence and a punchy set of beats to reflect this new direction when they perform live at the Maritime with a full band that includes decks, drums, and stand-up bass. 8 p.m., 450 Harrison, S.F. \$25. (415) 974-0634. (Joe Salas)



PHOTO BY KEVIN KNIGHT

Saturday 3

From page 74

Amado, Totimoshi, Ominum, Insidious Burnt Ramen Studios, 111 Espee, Richmond; (510) 215-8789. 7pm.

Jazz/new music

Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.

Paolo Conte Mursion Auditorium, 1111 California; 776-4702. 8pm.

Zoe Ellis Bruno's. 10pm.

Fran Foston Jazz at Pearl's. 9:30pm. CD-release party.

Jeanne Hoffman and Don Bennett Moose's. 8pm. Also Tues/6.

Anton Krukowski-Tim Foley Duo, Phillip Crawford-Steve Fowler Duo, Mitch Schmitt-Alexander Smith Duo Carta. 9pm.

Michael LaMacchia Trio Cobalt Tavern. 7:30pm.

Fil Lorenz Trio Cafe Niehann-Coppola. 7pm.

Maria Marquez Noe Valley Ministry. 8:15pm.

BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.

Bruno Pelletier Cafe Claude. 7pm.

Walter Savage Group Enrico's. 8:30pm.

Paula West Plush Room. 8 and 10:30pm, \$20-25.

Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Mingus Big Band Yoshi's. 8 and 10pm, \$26. Through Sun/4. See Critic's Choice.

Folk/world/country

Calico String Band Rite Spot Cafe, 2099 Folson; 552-6066. 10pm.

Celtic Music and Arts Festival Fort Mason Center, Festival Pavilion, Marina at Buchanan; 392-4400. Noon, \$15-20. With Lunasa, Sean Tyrell and Tommy Peoples, Susan McKeown and Chanting House, Lahawns, Gary Shannon, Josephine Marsh and friends, and Culann's Hounds.

Creation Pier 23. 10pm.

Josh Jones Quartet 850 Cigar Bar. 10pm.

Santiago 'Coco' Linares, Orlando 'Lalo' Izquierdo, Pedro Rosales Peña del Sur. 8pm, \$8.

Andrew MacNamara and the Lahawns Plough and Stars. 7pm.

Jenna Mammina Circadia. 8pm, \$3.

Quetzal Elbo Room. 10pm, \$6.

Bay Area

Mikey Dread, Fully Fullwood, Wadi Gad Ashkenaz. 9:30pm, \$15.

Daisy Paradis, Bruce Hamm, and Tim Witter Ali Akbar College of Music, 215 West End, San Rafael; (415) 454-6264. 7:30pm, \$8-12.

Piedmont Bluegrass and Jam Cato's Ale House. 6pm.

Sierra Maestra La Peña Cultural Center. 8 and 10pm, \$20-22.

Dance clubs

Backflip 10pm-2am, \$5. House music.

Bas 9:30pm-2am. House, salsa, and club music with David Murray, Tony O, and Jojo.

Baysiks The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.

Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salier, and Iggy.

Bohemia 10pm-2am. House music with Paul Q.

Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with various residents.

Colorwheel Oxygen Bar. 9pm-2am. With Tom Thump and Oliver Goss and guest Jason Greer.

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents.

Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.

Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.

Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

Flavor Jelly's. 8pm, \$15. House music with Fabricio, Adnan, Riddler, Ivry, and Moses.

FutureRoots Movida Lounge. 9pm. With Kevin and Huckster.

Green Gorilla Lounge Broadway Studios. 9pm-2am, \$10. House and funk music.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hektic Cat Club. 10pm-3am. Breaks with residents.

Hip Hugger Cafe du Nord. 10pm. '60s music.

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

Kandy Bar The Stud. 9pm-2am, \$8-10.

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Metronome Ballroom 9pm-midnight, \$6-8. Tango.

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2/28 Victor Sila
WED NEO SOUL



3/05 Frankye Kelly
MON CLASSIC JAZZ



3/07 Kim Nalley
WED CLASSIC JAZZ



3/12 Nina Causey
MON CLASSIC JAZZ
RHYTHM & BLUES



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Continued on page 78

Saturday 3

From page 77

Other Whirlend Endnp. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Oushaya VSF, 278 11th St.; (800) 581-2107. 9pm-2am, \$15.
pHusion 26 Mix. 9pm-2am, \$6. Jazz and break beats with Andrew Jervis, Tomas, and Jonah Sharp.

Ponzu Sessions Ponzu, 401 Taylor; 775-7979. 8pm. With Señor Keyvan.
Powl A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutahe.
Release Ten 15 Folsom. 10pm-6am, \$20. With guest Steve Lawler.
Remedy Big Heart City 9pm-4am. House, soul, and R&B with residents.
San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Sub Zero Sno-Drift. 10pm-4:30am. House and UK garage with resident Sean Ferguson.
Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.
Supastar Sacrifice 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Bay Area

Gravity Club Fisett. 10pm. Funk, R&B, soul, and house. Club's anniversary party.
Platforms Zazoos, 15 Embarcadero West, Jack London Square, Oakl; (510) 869-1317. 9:30pm.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.
Spirit of the Drum 2398 Sir Francis Drake,

Farfax; (415) 541-5033. 8pm-2am, \$15. World beat and trance with Native American drummers, DJs, and other performers.

Classical

Anonymous 4 and Chilingirian String Quartet St. Ignatius Church, 650 Parker; 392-4400. 8:30pm, \$24-34. The four-woman chorus and their hacking quartet perform several compositions specifically written for them.
Classical Philharmonic Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$15-30. The ensemble performs works by Musgraves and Glinka.
Lakshmi Shankar, Shujaat Khan, and Ramesh Misra Palace of Fine Arts Theater, Bay at Lyon; 392-4400. 7:30pm, \$25-35. The Indian musicians are joined by percussionists Abhimanyu Kaushal and Hemant Ekbote in a classical music concert.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Through Sun/4. See Fri/2.

Bay Area

California Bach Society St. John's Presbyterian Church, 2727 College, Berk; (510) 528-1725. 8pm, \$12-25. The society performs Arvo Part's "Passio."
Charles Rosen Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm, \$10-15. The pianist performs a concert of works by Beethoven, Chopin, and Brahms.

sunday 4

Rock/blues/hip-hop

Blonde Redhead, Pleasure Forever, Saint Andre, Jet Black Crayon Bimbo's 365 Club. 8pm, \$15. Noise Pop showcase. See "Noise Pop 2001," page 50.
Blues jam Skip's Tavern. 4pm. With Regi Harvey.
'Cohen's House of Fun' Last Day Saloon. 9pm. With Jason.
Court and Spark, Tracker Make-Out Room. 8:30pm, \$6.
Cutthroats 9, Blessing the Hogs, Herbert Kimo's 6pm. See A&E review, page 52.
Funeral Diner, Shivering Rockin' Java 1821 Haight; 831-8842. 7pm.
Mighty Thor, Hammers of Misfortune Covered Wagon Saloon. 8pm, \$7.
Mojave 3, Sid Hillman Quartet Slim's. 9pm, \$12. See Critic's Choice.
Beebe Price Boom Boom Room 9:15pm, \$3.
Subcontents, Third Sight, Insomniac Justice League 9pm, \$5. Benefit for the family of Ken Hamilton.
Sunday's Best, onlinedrawing, Good Life, Oroo Church Bottom of the Hill. 3:30pm, \$7. With all-you-can-eat BBQ at 2pm. Noise Pop showcase. See "Noise Pop 2001," page 50.
Utah Girl, Ali Handal Hotel Utah. 8:30pm.

Bay Area

Debris, Calamingo Kick's II, 581 Fifth St, Oakl; (510) 839-3006. 9pm.
Xroads, Groove.org Blake's, 9:30pm, \$3.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
Brenda Boykin and Eric Swinderman Quartet Yerba Buena Center for the Arts Forum, 701 Mission; 776-1999. 3pm.
Larry Douglas Jazz Band Les Joulins. 8pm.
Walter Earl Enrico's. 7pm.
Mike Greensill Moose's. 7:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rassellas. 6pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Oon Prell Kelly's Mission Rock, 817 China Basin; 626-5355. 10am.
Dianne Reeves with Quintet and Orchestra, Jane Monheit Masonic Auditorium, 1111 California; 776-1999. 7pm.
Rhythm City Pier 23. 5pm.
Mitch Schmitt-Alexander Smith Duo Carta. 7pm.
Paula West Plush Room. 5pm, \$20.

Bay Area

Jazz jam session Bluesville. 8pm.
Mark Little Plymouth United Church of Christ, 124 Monte Vista, Oakl; (510) 654-5300. 11pm.

Continued on page 81

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music calendar

Sunday 4

From page 78

Mingus Amungus Florence Schwimley Little Theater, 1930 Allston, Berk; (510) 587-3201. 7pm, \$10-15. Benefit for Berkeley High School students.

Mingus Big Band Yoshi's. 8 and 10pm, \$26. See Critic's Choice.

Toychestra, Tom Nunn, Eric Glick Rieman Tina Space, 3192 Adeline, Berk; (510) 444-3595. 7:48pm, \$8.

Colin Wenhardt Quintet, Dori and Dave 19 Broadway. 4:30pm.

Folk/world/country

Celtic Music and Arts Festival Fort Mason Center, Festival Pavilion, Marina at Buchanan; 392-4400. Noon, \$15-20. With Mary Jane Lamond, Martin Hayes and Dennis Cahill, Paddy Keenan, Lahawns with the Kennelly Dancers, Charlie Piggott and Gerry Harrington, and Cronán.

Josephine Marsh Band Plough and Stars. 7pm.

Paula O'Rourke, Bern, Natalie Wattre Voodoo Lounge. 7pm, \$5.

Benny Velarde Super Combo El Rio. 4pm, \$7. With salsa dance class at 3:15pm.

Bay Area

Burns Sisters Freight and Salvage. 8pm, \$15.50-16.50.

Open mic Stork Club. 9pm.

La Peña Flamenca La Peña Cultural Center. 4pm, \$3.

Songwriter Night Cato's Ale House. 6pm.

'Starry Session' Starry Plough. 8pm. With Shay Black.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Club Havana Jelly's. 4pm, \$7. With Orquesta Borinquen and DJ Ivetta Fuentes.

Den Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.

Dub Mission Elbo Room. 9pm-2am, \$6. Dub and roots reggae with Rocker T, Jahzyer, Sister Sara, and Sep. CD-release party.

Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.

Fiction Tongue and Groove. 10pm, \$3. With Thatgirlj, T-Love, Noel, and a musical performance by Nicky Danger.

Magnitude 8.0 N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.

Metronome Ballroom 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.

Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sedation Oxygen Bar. 9pm. With residents.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs.

Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo.

Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.

T-Dance Endup. 6am. House music with rotating residents.

Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Bay Area

Club Fusetti 10pm. World beat and house music with DJ Ruben.

Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.

Classical

Katia Escalera Community Music Center, 544 Capp; 647-6015. 4pm, \$15. The mezzo-soprano joins Linda Young, clarinetist Bert Baylin, and pianist Joanne Marlowe in a benefit concert for Communities for a Better Environment, a nonprofit organization that works to better environmental health.

Grieg Piano Trio San Francisco State University, Creative Arts Building, McKenna Theatre, 1600 Holloway; 338-1358. 3pm, free. The Norwegian trio performs works by Beethoven, Libby Larsen, and Schubert.

Continued on page 82



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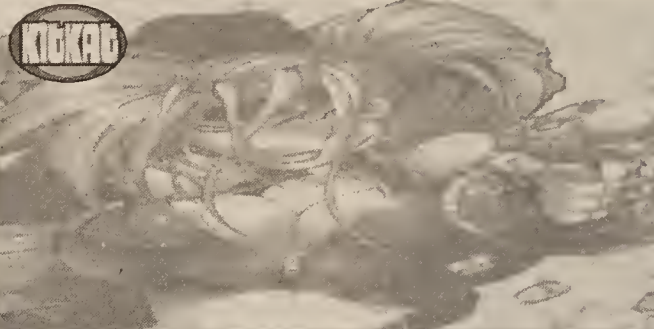
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Theater Shows

5/3 - State Palace Theater
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5/3-4 - Saenger Theatre
String Cheese Incident plus (5/3 only)
Femi Anikulapo-Kuti

5/5 - State Palace Theater
Galactic plus Special Guest (TBA)

5/5 - Orpheum Theater
Gov't Mule feat: Warren Haynes,
Matt Abts, and Dave Schools

5/6 - Saenger Theatre
Medeski Martin & Wood plus Special
Guest (TBA)

Club Shows

4/27 - Bivouac Wolf (Late)
Sound Tribe Sector 9

4/28 - Bivouac Wolf
Karl Denson's Tiny Universe

4/28 - Bivouac Wolf (Late)
Disco Biscuits

Superfly & Tipiklan's presents 4/29 - @ Tipiklan's (Late)
Deep Banana Blackout

Superfly & Tipiklan's presents 5/4 - @ Tipiklan's (Late)
Garage A Trois: Stanton Moore, Charlie Hunter, Skerik
plus Late Trawl

5/4-5/5 - Maple Leaf
Jacques-Imo's Cafe All-stars
Andre Harrell, Jon Vickers, Gregory Porter, Rick Joseph, Larkin Harris, The Longhorns

5/5 - Maple Leaf (Late)
Robert Walter's 20th Congress

Superfly & Tipiklan's presents 5/6 - @ Tipiklan's (Late)
moe.

6/5 - Bivouac Wolf (Late)
Deep Banana Blackout

Boat Shows

4/28 - Riverboat Cajun Queens
The Radiators

4/29 - Riverboat Cajun Queens
Garage A Trois:
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6/5 - Riverboat Cajun Queens
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coming up

<p>CREEPER LAGOON JIMMY EAT WORLD CARLOS SKIP TRACE 3/28 Great American Music Hall</p> <p>ZEN GUERRILLA THE BELL RAYS ICARUS LINE 7TH STANDARD 3/1 Slim's</p> <p>REAL KIDS 3/1 Covered Wagon</p> <p>JOHN WESLEY HARDING BLUE RODEO 3/1 Great American Music Hall</p> <p>GIRLS AGAINST BOYS ALIEN CRIME SYNDICATE 3/2 Bottom of the Hill</p> <p>MARK FITZEL BRIGHT EYES AZURE RAY TRACK STAR 3/2 Great American Music Hall</p> <p>CROOKED FINGERS DAMIEN IRRADOE JOHN VANDERSLICE 3/2 Cafe Du Nord (5pm)</p> <p>TARANTEL THE COURT & SPARK CHURCH STEPS 3/2 Cafe Du Nord (10pm)</p> <p>SUPERCHUNK SPOON ACTIONS LACKS MATT SUGGS 3/3 Bimbo's</p> <p>THE WHITE STRIPES HOLLY GOLIGHTLY LOST KIDS VUE 3/3 Great American Music Hall</p> <p>RONI SIZE REPRIZENT 3/3 Maritime Hall</p> <p>PERSEPHONES BEES ORANGER FIVER JOLLY 3/3 Cafe Du Nord (4:30pm)</p> <p>MOJAVE 3 SID HILLMAN QUARTET 3/3-4 Slim's</p> <p>YOUNG FRESH FELLOWS MINUS FIVE THE SHINS 3/3-4 Bottom of the Hill</p>	<p>BLONDE REDHEAD JET BLACK CRAYON PLEASURE FOREVER SAINT ANDRE 3/4 Bimbo's</p> <p>LYDIA LUNCH JERRY STAHL CARA BRUCE THOMAS ROCHE 3/4 Cafe Du Nord</p> <p>NOFX 3/5-8 Slim's</p> <p>TILT 3/6 Slim's</p> <p>DOVES THE STROKES 3/7 Bimbo's</p> <p>THE ROSENBERGS 3/7 Cafe Du Nord</p> <p>DUANE PETERS & THE HUNS 3/7 Covered Wagon</p> <p>WESTERN THE SMART SET 3/8 Edinburgh Castle</p> <p>STEPHEN MALKMUS & THE JICKS 3/12 The Fillmore</p> <p>THE SAMPLES 3/13 Great American Music Hall</p> <p>MERLE HAGGARD 3/13 Person Theatre, Santa Rosa</p> <p>NELLY FURTADO TOIDS 3/15 Bimbo's</p> <p>ROCKET FROM THE CRYPT 3/16 Bottom of the Hill</p> <p>THE VENUSIANS DJ DRAGONFLY 3/16 Great American Music Hall</p> <p>FUNKY METERS 3/16-17 The Fillmore</p> <p>AMON TOBIN JONAH SHARP 3/17 Bimbo's</p> <p>"YAHOO! OUTLOUD" WEEZER 3/17 Bill Graham Civic Auditorium</p>	<p>THE INCITERS 3/17 Cafe Du Nord</p> <p>SAM BUSH 3/18 Great American Music Hall</p> <p>THE MUSIC LOVERS THE SMART SET 3/18 Cafe Du Nord</p> <p>MOGWAI 3/19 Bimbo's</p> <p>JOHN HAMMOND 3/21 Great American Music Hall</p> <p>THE CHURCH 3/21 Slim's</p> <p>DJ RAP 3/21 Mission Rock</p> <p>ACTION SLACKS THE FIGGS 3/22 Bottom of the Hill</p> <p>WILLY PORTER 3/22 Slim's</p> <p>SUZANNE VEGA 3/24 The Fillmore</p> <p>MURDER CITY DEVILS CURSIVE 3/24 Bottom of the Hill</p> <p>HOLLY GO LIGHTLY 3/25 Make Out Room</p> <p>NICK CAVE (SOLO) NEKO CASE & HER BOYFRIENDS 3/27 Palace of Fine Arts</p> <p>U.S. BOMBS 3/29 Covered Wagon</p> <p>DANCE HALL CRASHERS 3/31 Slim's</p> <p>MELANIE C 4/3 Bimbo's</p> <p>THE WATERBOYS 4/3 The Fillmore</p> <p>SELBY TIGERS 4/4 Bottom of the Hill</p> <p>YOUNG FRESH FELLOWS THE SOFT BOYS 4/7 The Fillmore</p> <p>THE MELVINS HANK WILLIAMS III 5/14 Slim's</p> <p>BADLY DRAWN BOY 5/18 The Fillmore</p>
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**music
calendar**

Sunday 4
From page 81

Did First Church Choir and Orchestra Old First Church, 4pm, \$2-5. The group, under the direction of Kenneth Matthews, performs Gabriel Fauré's *Requiem*.

Peggy Salkind San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 5pm, \$6-10. The pianist is joined by pianist Thomas Turinina and tenor Jimmy Kansau in an all-Beethoven program.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Fri/2.

Bay Area

Lara Bruckmann, Miles Graber, Leland Morine First Congregational Church, Reidenbach Hall, 2501 Harrison, Oakl; (510) 287-9700. 3pm, \$7-15. The soprano, pianist, and baritone perform an afternoon cabaret of songs by Poulenc, Weill, Gershwin, and others.

Nathan Gunn UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 3pm, \$36. The baritone performs a recital of works by Brahms, Wolf, Scheer, and Bolcom, plus traditional American songs.

Sounds New Unitarian Universalist Church of Berkeley, One Lawson, Kensington; (510) 525-0302. 7:30pm, \$10-15. The ensemble performs works by living American composers, including Andrew Imbrie.

monday 5

Rock/blues/hip-hop

Hopscotch, Roberta Donnay, Elin, Jr. Up & Down Club, 9pm, \$8.

Map of Wyoming, Woolies Make-Out Room. 8:30pm, \$6.

NoFX, Mad Caddies, Automatic Pink Slim's. 8pm. Through Thurs/8.

Open mic Hotel Utah. 7:30pm. With Dayla Soul.

Open mic Skip's Tavern. 7pm. With Regi Harvey.

Plavu, Swearing at Motorists, Parker Paul Bottom of the Hill. 9pm, \$5.

Stew, Kelly Stoltz Cafe du Nord. 9pm, \$5.

J.L. Stiles Boom Boom Room. 9:15pm, \$3.

That One Guy and His Magic Pipe Elbo Room. 9pm, \$4.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.

Green Eggs and Schramm Fourth Street Tavern. 9:30pm.

Country Pete McGill and friends A+C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.

Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.

Kevin Gibbs Moose's. 8pm.

Barbara Hunter Quintet Les Joulins. 8pm.

Frankye Kelly Mecca, 2029 Market; 621-7000. 8 and 9:30pm.

Larry D'Leno Enrico's. 7pm.

Swing Session Starlight Room. 8:30pm.

Bay Area

Carma Big Band 19 Broadway. 9:30pm.

Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.

Guitarras y Congas Top of the Mark. 8:30pm, \$8.

IAF Celtic Festival All-Stars Plough and Stars. 8pm.

Bay Area

'Celli' Starry Plough. 9pm.

Dan Uzilevsky Fourth Street Tavern. 9:30pm.

Claudia Villela and Ricardo Peixoto Yoshi's. 8 and 10pm, \$15. See 8 Days a Week, page 60.

Dance clubs

Chicklett Mod Meltdown Paradise Lounge. 8:30pm, \$3. DJ party.

Club Dread Justice League. 9pm, \$10.

Forward An Sabin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.
Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Milkshake Mondays Sno-Drift, 10pm-2am. With resident DJ Travis.
Open turntables Movida Lounge, 8pm.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Shaft The Stud, 9pm-2am, \$5. Hip-hop, reggae, and R&B with Mind Motion, Switch, and Deft.
Smooove Blind Tiger, 9pm-2am. House music.
Star Lounge Up & Down Club, 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix, 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia, 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.
Vroom El Rio, 8pm-midnight. Punk, funk, and soul.

Classical

Marcello Abbado and Allesandra Farro Italian Cultural Institute, 425 Washington, Ste 200; 788-7142. 7pm, \$10. The pianist and violinist perform works by Abbado, Grieg, and Franck.
David Tannenbaum San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. The guitarist gives a recital of Hans Werner Henze's *Royal Winter Music*.

tuesday 6

Rock/blues/hip-hop

Boxleitner, Candy Muscle, Sikhara, Body of Binky Kimo's, 9:30pm. See 8 Days a Week, page 60.
'Divabands' Red Devil Lounge, 8:15pm, \$5. With Kristin Battersby, Barhee Killed Ken, and Christene Le Doux.
Dulcinea, Ziakas Hotel Utah, 8:30pm.
Andrew Freeman Band Blue Lamp, 9:30pm.
Less Than Jake, New Found Glory, Anti-Flag, Teen Idols Maritime Hall; 8pm, \$13.
Mates of State, Parlor Maids, C.O.C.O., Blast Rocks Bottom of the Hill, 9pm, \$6.
Oscar Myers' Bluesbeat Boom Boom Room, 9:15pm, \$1.
'New Roots to Hip-Hop' Last Day Saloon, 9pm, \$5. With Felonious and guest Third District.
NoFX, Tilt, Down in Flames Shin's, 8pm. Through Thurs/8.
Open mic El Rio, 7:30pm.
Open mic Paradise Lounge, 8pm. With Babs and Benjamin the Dog.
Sour Vein, Cruevo, Brain Oil Covered Wagon Saloon, 9pm.
Trance Mission, Chirgilchin Great American Music Hall, 8pm, \$14.

Bay Area

Nick Curran and the Nightlives Ivy Room, 10pm, \$5.
Faraway Brothers Fourth Street Tavern, 9:30pm.
Uneag, Real Blake's, 9:30pm, \$3.

Jazz/new music

Jim Campilongo Cafe du Nord, 9:30pm, \$5.
Ralph Carney Bruno's, 9 and 11pm.
Frankenstein Intersection for the Arts, 446 Valencia; 626-3311, 8pm, \$12-15.
Ezra Gale Trio Amnesia, 9pm.
Gerry Grosz Trio Beach Chalet, 6:30pm.
Dick Hindman Trio Jazz at Pearl's, 9pm. Through Wed/7.
Hot Club of San Francisco Enrico's, 7pm.
Fil Lorenz Big Band Kells, 530 Jackson; 955-1916, 9pm.
Fred Ross Project Starlight Room, 8pm.
Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark, 8:30pm, \$8.
Bishop Norman Williams Quintet Les Jaulins, 8pm.

Bay Area

Jazz is Dead Yoshi's, 8 and 10pm, \$22.
pickPocket Ensemble Albatross, 1822 San Pablo, Berk; (510) THE-BIRD, 9pm.

Folk/world/country

Nobody from Ipanema Elbo Room, 9pm, \$6.
Seisun Plough and Stars. With Paul Chaffee and Richard Mandell.

Bay Area

John Lester, Nyree Freight and Salvage, 8pm, \$13.50-14.50.
Open mic Starry Plough, 7:30pm.
Trailer Park Rangers 19 Broadway, 9:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ, 9pm-2am. DJ Cheb 1 Sabbah spins a blend of international music.
Cocktail hour Club Deluxe, 6-9pm. Lounge music with Powerlounge and Brian Cox.
Coolin' Blind Tiger, 9pm-2am. With TJ and guest DJs.
Development AsiaSF, 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Down There 26 Mix, 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef. Birthday party for "Pisces" Stef, Rus, and Matt.
F#@! Tuesdays Backflip, 10pm-2am. '80s music, soul, breakbeat, and hip-hop.

Karamba Glas Kat, 9:30pm-2am.
Music First An Sabin, 1176 Sutter; 929-1992. 9pm-2am. With Fabian, Todd, and Ryan Raddon.
Node Pow! A Cocktail Lounge, 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Phuturo The Top, 10pm. With the Phunck-ateck crew.

Sleeveless The Top, 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit.
Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

Bay Area

Club Fusetti, 9pm. Hip-hop and R&B with Phiness.
Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room, 10pm 2am. Punk rock.

Continued on page 84



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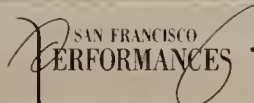
DON BYRON *Eugene I* (San Francisco Premiere)
BRIAN ENO *Music for Airports 1/1*
PHIL KLINE *Exquisite Corpses*
JULIA WOLFE *Believing*
MICHAEL GORDON *I Buried Paul*
EVAN ZIPORYN *Three Impersonations*

Don Byron's *Eugene I* and will be accompanied by a video presentation of an episode of *The Ernie Kovacs Show*.

Byron says this work "started out being quite a different piece, certainly-not a multimedia piece. In the back of my mind, I'd been thinking of doing a piece that set Kovacs' 'Eugene' to music. As my mother began her physical decline from Alzheimer's disease, I could concentrate on little else, and it seemed like a good idea to tackle the video. She was the Kovacs fan. Kovacs' work is so inspiring. Quite the neat trick, producing Bunuel-like work and getting millions to love it on its own terms."

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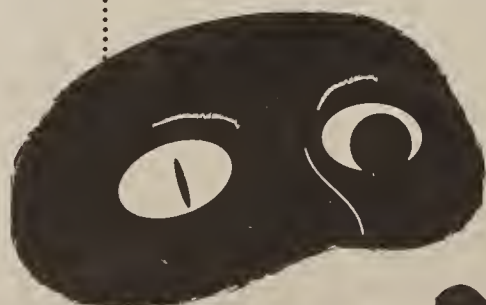
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Jewish Community Center of San Francisco
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events

calendar

around town, authors,
attractions & benefits

From page 83

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 28

Around town

'Agents vs. Attorneys' Fort Mason Center, California Lawyers for the Arts, Bldg C, Room 255, Marina at Laguna; (415) 775-7200, ext 547. 7pm, \$5-15. Issues such as contracts and dispute resolution are discussed.

'John Cage: A Symposium with Music' San Francisco Art Institute, Lecture Hall, 800 Chestnut; 771-7020. 7:30pm, \$4-6. A symposium is held on the visual and aural work of the famous minimalist artist, in addition to performances of three of his works, including "4'33".

'Stressbuster!' University of San Francisco, Lone Mountain campus, Room 148, 2800 Turk; 422-5701. 6pm, free. Stanford University professor Dr. Robert Sapolsky lectures on stress and stress management.

Bay Area

'Conversations with Commedia' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$8. This latest edition of the ongoing monthly discussion features San Francisco Mime Troupe founder Ron Davis and Wavy Gravy.

Benefits

Harvey Milk Institute benefit San Francisco Women's Building, 3543 18th St; 552-7200. Spring Fling 6-9pm (\$50), After Bash 9-11pm (\$15-30). The nonprofit center benefits from this evening of events: Spring Fling, MCed by comedian Maureen Brownsey and starring Lisi DeHaas, Gina Gold, Fairy Butch, and Sister Kitty Catalyst (with other Perpetual Indulgence-ers); and After Bash: Killer Kings and Twisted Poets, a spoken word benefit presented by Sister Spit.

Authors

Robert Allen and Lee Thomas Marcus Books, 1712 Fillmore; 346-0199. 6:30pm, free. Thomas and his biographer discuss the former's *Strong in the Struggle: My Life as a Black Labor Activist*.

Rhoda Berenson Modava Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The author reads from *Lori: My Daughter, Wrongfully Imprisoned in Peru*.

Susan Estrich Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The University of Southern California law professor and author of *Sex and Power* is interviewed by KQED-FM's Scott Shafer.

Bay Area

Russell Banks and Michael Ondaatje Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500. 8pm, \$18-25. The two authors join a conversation with Davia Nelson on their respective works.

thursday 1

Around town

'From the Ground Up: Mapping the U.S.-Japan Future from a Fellowship Perspective' Consulate General of Japan, 50 Fremont, Suite 2200; 986-4383. 5:30pm, free. A panel discussion is held on this topic. Participants include Brent Maier from the U.S. Environmental Protection Agency, U.S. Customs Service agent Carlton Roe, and several others.

Gay Games 2002 registration kickoff Harvey's, 500 Castro; 643-7344. 6:30pm, call for price. Team San Francisco kicks off its registration drive for the sporting event scheduled to take place in Sydney, Australia. There will be a meet and greet with athletes, as well as various items for purchase.

Sarah Sze San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, \$4-6. The installation artist gives a lecture on her work.

Bay Area

'Expedition Cycling: A Journey from Lhasa to Kathmandu' REI Berkeley, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Long-distance cyclists Jean Philippe Boubli and Leo Tenenblat tell stories and show slides of their recent expedition.

Benefits

42nd Street Moon Eureka Theatre, 215 Jackson; 255-8207. 8pm, \$28. Through Sun/4. The musical theater company performs *Guess What's under My Umbrella*, a tongue-in-cheek revue of unsuccessful Broadway productions. Proceeds benefit the company, which devotes itself to preserving classical musical theater.

'Heart of the World' Velvet Lounge, 443 Broadway; 440-3659. 7pm, \$10. This benefit for the U'wa people of Colombia features music by Five 7, Tom Hamilton, Chi McLean, and Heidi and Leah.

SF Buffoons cell space, 2050 Bryant; 647-6966. 8:30pm, \$5-20. The street theater group give a fundraising performance of *Speak the Devil*. Other performing artists include Damien Gray's Puppet Fister Theater and DJs Zanne and Muffdive.

friday 2

Around town

'Prime Time' salon series San Francisco Art Institute, Lecture Hall, 800 Chestnut; 749-4545. 8pm, free. This biweekly, four-part series offers art presentations in an unorthodox, showcase format that includes music, local celebrities, and panelists. The third installment, "Active Ingredients: An Investigation of Painting Today," features performance artists and hosts Kathryn Williamson and Bridget Irish.

Symposium on 21st century religion and ritual in China, Tibet, and Japan University of San Francisco, Lone Mountain campus, 2800 Turk; 422-6357. 9am, \$15-25. Religious ritual performances and panel discussions led by various scholars are featured in this day-long conference.

'Visualize, Vocalize: Conference on Leadership for Culturally Empowered Students' University of San Francisco, Gilson Hall, 2130 Fulton; 422-6482. 9am, \$20-35. Through Sat/3. This conference encourages college students to address cultural issues and foster a unified stance on cultural diversity. The keynote speech will be given by activist Angela Davis.

Bay Area

Queer and Young Professionals Group meeting Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. 8-10pm, \$5-10. This mixer and discussion group gathers lesbian, gay, bisexual, and transgender young professionals.

Charles Rosen Mills College Concert Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm, free. The author and classical pianist delivers a lecture titled "Beethoven: Revolutionary or Reactionary?"

Benefits

42nd Street Moon Eureka Theatre, 215 Jackson; 255-8207. 8pm, \$35. Through Sun/4. See Thurs/1.

'Poetry and Pizza' Escape from New York Pizza, 333 Bush; 421-0700. 7:30pm, \$5. ON-THEBUS contributors read at this monthly benefit for local organizations; tonight is a fundraiser for the magazine.

'Veterans of Comedy Wars - A North Beach Reunion' SF-SU, McKenna Theatre, 1600 Holloway; 405-0556. 8pm, \$60-75. Through Sat/3. See Critic's Choice.

saturday 3

Around town

'Gay Geeks' Cafe Macondo, 3159 16th St; (510) 351-5500. 2-6pm, free. This monthly social group welcomes gay, lesbian, and bisexual intellectuals to an informal salon.

Race relations conference USF, Lone Mountain campus, Room 100, 2800 Turk; 422-5067. 9am, free. Through Sun/4. This philosophical conference explores the question "Passions of the Color Line: Emotion and Power in Racial Construction" through panel discussions and keynote speeches.

Tax preparation workshop California College of Arts and Crafts, 1111 8th St; (415) 775-7200, ext 547. 10am, \$30-40. The California Lawyers for the Arts sponsors this seminar for artists and small-business persons preparing to file their taxes.

'Visualize, Vocalize: Conference on Leadership for Culturally Empowered Students' University of San Francisco, Gilson Hall, 2130 Fulton; 422-6482. 9am, \$20-35. See Fri/2.

Bay Area

'Empowering Women of Color Conference' UC Berkeley, MLK Jr. Bldg, Berk; (510) 642-2876, ext 5. 9am, \$5-20. See 8 Days a Week, page 60.

Benefits

42nd Street Moon Eureka Theatre, 215 Jackson; 255-8207. 6pm, \$35. Through Sun/4. See Thurs/1.

'Veterans of Comedy Wars - A North Beach Reunion' SF-SU, McKenna Theatre, 1600 Holloway; 405-0556. 8pm, \$60-75. See Critic's Choice.

Bay Area

Trivia bee Dance Palace, 5th St at B St, Point Reyes Station; (415) 663-1075. 7pm, \$2-8. This sixth annual event pits teams, many of them sponsored by local companies and organizations, against one another in a contest of knowledge. Proceeds benefit the Dance Palace, a nonprofit community center for West Marin residents.

White elephant sale White Elephant Warehouse, 333 Lancaster, Oakl; (510) 536-6800. 9am, free. Through Sun/4. This massive rummage sale features new and used donations. Past sales have included accessories, books, furniture, and other items. Proceeds benefit the Oakland Museum of California.

sunday 4

Around town

Race relations conference USF, Lone Mountain campus, Room 100, 2800 Turk; 422-5067. 9am, free. See Sat/3.

Bay Area

Alameda Point antiques and collectibles faire Alameda Point, Marina at Atlantic, Alameda; (510) 869-5428. 6am-3pm, \$3-10. This monthly showcase of antiques and collectibles offers some 650 dealers selling goods at least 20 years or older.

Benefits

42nd Street Moon Eureka Theatre, 215 Jackson; 255-8207. 2pm, \$35. See Thurs/1.

Bay Area

In Song and Struggle Ashkenaz, 1317 Saa Pablo, Berk; (510) 548-0425. 4pm, \$8-15. See 8 Days a Week, page 60.

White elephant sale White Elephant Warehouse, 333 Lancaster, Oakl; (510) 536-6800. 9am, free. See Sat/3.

Authors

Joan Schenkar Jon Sims Center for the Arts, 1519 Mission; 554-0402. 2pm, \$5-10. The author gives a slide presentation on *Truly Wild: The Unsettling Story of Dolly Wilde, Oscar's Unusual Niece*.

Soul-Making Literary Prize reading San Francisco Library, Main branch, Civic Center, 100 Larkin; 557-4400. 1:30pm, free. Winners of this prize — writers, poets, essayists — will read from their works.

Bay Area

Dr. Wendy Mogel Congregation Netivot Shalom, 1841 Berkeley, Berk; (510) 549-9447. 1pm, free. The author gives a lecture on *The Blessing of Skinned Knee: Using Jewish Teachings to Raise Self-Reliant Children*.

'Veterans of Comedy Wars' — A North Beach Reunion'

Fri/2-Sat/3, McKenna Theatre

Long before Tom Green, Chris Rock, Tracey Ullman, and Sinbad, a whole generation of comedians seized television as its medium of choice, successfully using the small screen to assault America's collective funny bone. Get a rare look at a pack of living legends doing what they do best at "Veterans of Comedy Wars — A North Beach Reunion." The lineup for the performance (a benefit for the San Francisco State University athletic endowment fund) is a gag-pulling dream team: Steve Allen cronies Louie Nye (who coined Allen's nickname "Steve") and Tom Poston (an Emmy winner who later appeared on *Newhart*); Ed Sullivan alumnus (and telethon king) Norm Crosby; *Laugh-In* regulars Ruth Buzzi (a guest star on everything from *The Monkees* to *The Muppet Show*) and Jo Anne Worley (also seen on *The Gong Show*); and Gomer Pyle's best friend and omnipresent voice actor Ronnie Schell (who attended SFSU). Each comedian will take the stage for a solo routine, and there will be surprise guests at each show and music by the Vernon Alley Trio. Allen's widow, Jayne Meadows, will be on hand Saturday for a special tribute honoring the late television pioneer. Fri.-Sat., 8 p.m., San Francisco State University, Creative Arts Bldg., 1600 Holloway, S.F. \$60-\$75. (415) 405-0556 or (415) 338-1193. (Cheryl Eddy)

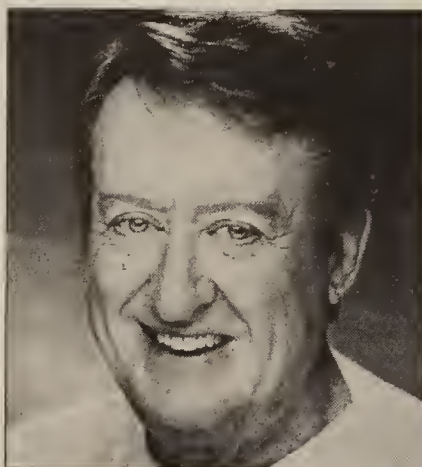


PHOTO OF TOM POSTON

monday 5

Around town

George Carlin Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The comedian and philosopher is interviewed about his career by Marcia Brandwynne.

Bay Area

'Great Royal Women of Ancient Egypt' Mills College, Lucie Stern Hall, Room 100, 5000 MacArthur, Oakl; (510) 430-2019. 7pm, free. Egyptologist Lisa K. Sabbahy, an instructor from the University of Maryland in Cairo, Egypt, lectures on this topic.

Legal rights with HMOs YWCA, 1515 Webster, Oakl; (510) 548-9286, ext 303. 6pm, free. The Women's Cancer Resource Center hosts this legal workshop explicating your legal rights with an HMO and how you can exercise them.

Support group for families of leukemia patients Alta Bates Medical Center, Herrick campus, 2001 Dwight, Berk; 625-1129. 7:30-9pm, free. The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

Benefits

'Cakewalk: A Dessert Auction' Citizen Cuke, 399 Grove; 777-5455. 6pm, \$10. The GLBT Historical Society of northern California hosts this dessert party and fundraiser, with contributions from some of the top pastry chefs in San Francisco.

Authors

Leonard Chang A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. See Wed/28.

Dr. Wendy Mogel Books Inc., 3515 California; 221-3666. 5:30pm, free. See Sun/4.

tuesday 6

Around town

John Chen USF, Lone Mountain campus, Room 100, 2800 Turk; 422-6357. 5:45pm, free. The CEO of Sybase Inc. is interviewed by World Report editor Marsha Vande Berg on e-business in Asian Pacific countries.

Pel loss support group 243 Alabama; 554-3050. 7:30-9pm, free. Dr. Betty Carmack leads a gathering for grieving pet owners in this San Francisco SPCA-sponsored event.

Bay Area

Support group for people of color of all genders Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. 6-7:30pm, free. This monthly meeting is for people across the female-to-male spectrum, from butch women and drag kings to transgender people, as well as those questioning their sexuality.

Workshop for prospective gay and lesbian foster parents Oakland Public Library, Piedmont branch, 160 41st St, Oakl; (510) 597-5011. 7pm, free. FamiliesFirst's Alisa Moore and Kristen Walker lead this discussion.

Benefits

John Trudell San Francisco Women's Building, 3543 18th St; (408) 846-8680. 8pm, \$10-15. The spoken-word artist gives a benefit performance for the U'wa community in Colombia, which is currently fighting environmental and human exploitation by Occidental Petroleum.

'Viva Variety XV' Theatre Rhino, 2926 16th St; 863-0741, ext 2. 8pm, \$20. This periodic revue of local gay and gay-friendly talent benefits Art for Healing, which collects art for distribution to health care facilities. Performers include comedians Marilyn Pittman and Steve Nielsen, soprano Don Tatro, Peggy L'Eggs, and several others.

Authors

Adair Lara Jewish Community Center, 3500 California; 346-6040. 7pm, free. The columnist reads from *Hold Me Close Let Me Go*.

Stewart O'Nan A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Everyday People*.

Bay Area

Ted Koppel Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free. (Also at Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17.) The journalist and broadcaster for ABC News discusses *Off Camera: Private Thoughts Made Public*.

attractions/kid stuff

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific."

'Disney on Ice' Cow Palace, Geneva at Santos; (415) 478-2277. Wed-Sun, call for show times. \$12-36. "Disney on Ice" celebrates 75 years of the children's company with some of its most popular characters.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2-50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television," and a display of Arthur Ganson's "Mechanical Wonders." Sat: Bay Area junior high school children broadcast "The World Reports" over the Internet, 2pm; documentary director Chuck Workman talks about his films, 2pm.

Family day at the San Francisco Conservatory San Francisco Conservatory of Music, 1201 Ortega; 564-8086. Sat, 10am-3pm. Free. The conservatory, which gives music training to young people between the ages of 4 and 18, holds an open house for prospective students and their families.

'Mother Goose Inc.' Fort Mason Center, Bldg C, Room 300, Marina at Buchanan; 346-5550. Sat-Sun, 1pm (also Sun, 3pm). \$5-8. Through April 1. The Young Performers Theatre offers this modern adaptation of the old fairy tale, with Mother Goose as a book agent.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Saturdays Are Special" continues with "Fuzzy Bunnies," 1-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. An exhibit "Women Who Changed Maritime History" is held through the end of the month. Sat-Sun: An oar-making workshop is held with instructor Jason Rucker, 9am-5pm, \$120.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a meerkat and prairie dog exhibit.

Saforday Art Programs at the Legion Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses "European Landscapes" and "Big Kids/Little Kids" discusses "Ancient Art."

Strybing Arboretum and Bofanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and tech-

nology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument," "Making Music" and "Get Crafty" end on Sun/4.

Bay Area

Oerique La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Sat, 10:30am. \$3-4. The "high-tech clown" gives a performance.

'Kids Meet the World' Ashkenaz, 1317 San Pablo, Berk; (510) 525-5099. Sun, 11:30am-1pm. \$1. Through Mar 11. This dance class for children ages 8-15 is taught by instructors and musicians from around the Bay Area. This week's lesson features flamenco dance with Mercedes Metal.

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "Fired by Ideals: Arequipa Pottery" and "Elegant Fantasy: The Jewelry of Arline Fisch." A new exhibit, "Capturing Light: Masterpieces of California Photography, 1850-2000," opens on Sat/3. Sun: A family photo workshop is held, 2-4pm. Reservations required.

Opera Non Troppo Julia Morgan Center for the Arts, 1640 College, Berk; (510) 845-8542. 2pm, \$5-10. The opera performs a kid-friendly version of *Dido and Aeneas*.

'Wild about Books' Berkeley Public Library, Central branch, 2121 Allston, Berk; (510) 548-1240. Sat, 10:30am, free. This story-time session features special guests every month. On this occasion, multi-instrumentalist Mary Miché leads a sing-along.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session SPEC's, 12 Sorayon; 391-3191. Sun, 1pm. \$12-50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Suite 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Panlist Center Bookstore, Room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kelsang Dragpa teaches this ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youth 23 and younger.

Mission trail mural walk Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this six-block walk.

Quickricks bridge club Metropolitan Community Church, 150 Enreka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oke' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

'Shattered Hopes in Palesfine: Which way forward for Arabs and Jews?' Freedom Socialist Party, 1908 Mission; 864-1278. Wed, 6:30pm. Free. Local activists get together for a three week reading and discussion group focusing on the current crisis.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Beyond Boundaries: Contemporary Photography in California." Photographs by 64 artists highlighting the center's relocation to San Francisco. Through March 25.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculptures, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through May 13.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists Impressions of the Golden State." More than 80 works of art from public and private collections. March 1-June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30.

de Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." Anna Venini curates this exhibit featuring 60 glass pieces from the Venini collection. Through April 29. See Critic's Choice.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. Free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Hiroshi Sugimoto: The Architecture Series." Thirteen photographs of 20th-century architecture from around the world. Through Sun/4. "Selections from the Permanent Collection of Architecture and Design." Work by modern architects and designers. Through Sun/4. "Jennifer Sterling: Selections from the Permanent Collection of Architecture and Design." Sixteen works by the San Francisco designer. Through June 24. "Everything and the Kitchen Sink." Works by industrial designer Allan Wexler.

Continued on page 87

BEST OF BROADWAY

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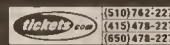
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Other Minds Festival

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special performances
of works by

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Ezra Pound

featuring percussionist
William Winant

with guest performers
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Tammy Jenkins, Onyx Quartet, Eun-Ha Park,
Nathan Rubin, Sabat/Clarke Duo & Pam Wunderlich
Linda Bouchard & Robert Hughes
conduct the Other Minds Ensemble

Charles Amirkhanian, Artistic Director

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—Weekend Edition, National Public Radio

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Also available through TicketWeb (www.ticketweb.com) or TIX/Union Square
See complete Festival Schedule at www.otherminds.org or call (415) 978-0952

Special thanks to sponsors Amoeba Music, Yamaha & KPFA

Museums

From page 85

Through June 24. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. March 3-July 8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 13. "Capturing Light." Over 200 images relating to California by 100 photographers over the past 150 years. March 3-May 27. "After the Storm: Bob Walker and the Art of Environmental Photography." Photographs from the Bob Walker Collection and original images by other landscape photographers. March 3-June 24.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leadership Conference's Poor People's Campaign. Through March 26. "Muntadas — On Translation: The Audience." Three installations by Muntadas. Through April 29. "Joe Brainard: A Retrospective." Collages, paintings, drawings, book covers, and assemblages by Joe Brainard. Through May 27.

by the Chinese American artist (reception Thurs/8, 6pm). March 3-April 30.

Culture Cache 731 Florida; 642-2360. Call for hours. "Winston Smith 2001: No Turning Back!," new and old works by the San Francisco editorial illustrator and "God-Father of Punk Collage." Through Wed/28. "Fusionary: New Paintings by Man One and Freddie Cerasoli" (reception Sat/3, 7-11pm). March 3-31.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. Exhibit by five Bay Area women photographers (reception Thurs/8 6-9pm). March 1-30.

Freddie Fong Contemporary Art 760 Market, #258; 391-6133. Tues-Sat, 11am-5pm. "Self-Portraits and Flowers," works by Thomas Rohnacher. March 1-24.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "David Ireland and Gallery Paule Anglim Contemplate the De Young Museum," 18th- and 19th-century oil paintings from the M.H. de Young Museum and new work by David Ireland, (reception Thurs/1, 5:30-7:30pm). March 1-27.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Marsden Hartley: Observation and Intuition," modernist paintings by Marsden Hartley. Through March 31. New works by Marc Trujillo; "Shifting Ground," recent paintings by Robert Birmelin (both receptions Thurs/1, 5:30-7:30pm). Both exhibits run March 1-31.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Works by Jonathan Seliger; project space installation by Susie Rosmarin (both receptions Thurs/1, 5:30-7:30pm). Both exhibits run March 1-31.

Hang Gallery 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Between Fact and Fiction," pastel on paper by Jamie Morgan (reception Thurs/1, 6-8pm). March 1-23.

Jack Hanley Gallery 395 Valencia; 522-1623. Wed-Sat, 11am-6pm. Installation by Jim Lambie (reception Thurs/1, 7-9pm). March 1-31.

Hospitality House 146 Leavenworth; 749-2132. Call for hours. "Women's Secrets," exhibit featuring works by homeless and at-risk women artists (reception Thurs/1, 5-8pm). March 1-31.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Shipbreaking," photographs by Edward Burtynsky. March 1-April 28.

Michael Martin 251 Post; 217-0700. Mon-Sat, 11am-5:30pm and by appt. "Amorphous," new paintings by Henry Jackson. Through Sat/3. "Sight Unseen," recent photographs by Leonard Nimoy and Nick Czap (reception March 15, 6-8pm). March 5-April 2.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon-Fri, 9:30am-6pm; Sat, 10am-5:30pm. "Bronze Angels," sculptures by Guy Dill; "Color and Form," monotypes by Matt Phillips. Both exhibits through Wed/28.

Miro: Color Etchings and Lithographs, 1972-1978," works on paper by Miro. March 1-April 10. "Springtime in New York: Frankenthaler, Sultan and Stiella," a group show featuring colored works on paper. March 1-April 30.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm. "Solo Mujeres," collective women's art exhibit (reception Fri/9, 7:30-9:30pm). March 2-31.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Naomie Kremer; "XXX Series," photographs by David Levinthal (both receptions Thurs/1, 5:30-8pm). Both exhibits run March 1-April 14.

Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. Various works by Shawn Man Roland. Feb 28-April 8.

111 Minna Gallery 111 Minna; 974-1719. Call for hours. "Art for Mutants," paintings and drawings by KRK Ryden (reception Thurs/1, 6pm). March 1-mid April.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "6 Perspectives in 3 Dimensions," works by metal sculptors (reception Thurs/8, 5:30-7:30pm). March 6-24.

Patricia Sweetow Gallery 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Red Paintings," works by Joseph Marioni (reception Thurs/1, 5:30-7:30pm; artist's lecture Sat/3, 2:30pm). March 1-April 21.

critic's choice: art

'atlas(t)'

Through March 31, Galería de la Raza

When I tell people that I live on Nob Hill, the response that I get, with few exceptions, is the same: "That's a really nice neighborhood."

Without question, I understand the subtext of this statement: You live in a moneyed area. And still I find myself pondering this euphemism because of its weight and how it comes to define a space — one that is affluent, but lacking in a richness of public art, community, and culture. "atlas(t)," the current exhibit at Galería de la Raza in collaboration with Kearny Street Workshop, examines and redefines the spaces we occupy as communities and individuals through an openly political, irreverent, and direct approach to traditional cartography. This poignant show includes painting, sculpture, installation, photography, digital art, video, and public performances by more than 35 Asian Pacific American and Latino artists. Several works take more personal trajectories, such as *Mapping Myself*, a 12-week collaborative project by 10 Horace Mann students and artists John Leanos, Mónica Praba Pilar, and Marisa Vitiello. The middle school students created digitally generated collages from photographs and writings they gathered to reflect their lives. This self-mapping process challenges stereotypes of urban youth. Veronica Majano's video "Calle Chula" is a provocative and engaging contemporary Rip Van Winkle story of a Salvadorian-Native American girl who wakes up to find her Mission neighborhood radically changed. Exploring parallel existences are Jaime Cortez's *Parting (Snap) Shot*, a humorous yet distressing diorama of inhabitants of and ghosts of those displaced from the Mission district, and Jim Choi's videos, which track in tandem a Latino and an Asian individual through a day of activities. The global encroachment of multinational corporations can be seen through the conceptual work of Mike Arcega, who has created an intricately detailed map of the world from dried Spam, and in Vikki Del Rosario's *Made in America, Wash with Like Colors*, a soft-sculpture globe made from denim with a Gap tag erected on top. This is a truly intriguing show with many surprising intersections and strata through which to navigate. I highly recommend setting aside a chunk of time to fully explore it. Tues.-Sat., noon-6 p.m., 2857 24th St., S.F. (415) 826-8009. (Megan Wilson)



EYE SCART (2000), BY ANTHONY SALGADO

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Call for hours. Portraits by Mikhail Lemkhin (reception Fri/2, 6-8pm). March 2-31.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Ray Turner. Through Wed/28. Sculpture by Lynda Benglis (reception Thurs/1, 5:30-7:30pm). March 1-31.

Two of Hearts Studio 4147 19th St; 864-5551. Call for hours. "Spring Exhibit," landscapes by Dean Holland (reception Fri/2, 6-9pm). March 2-April 21.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. "Selections: 1980-2000," photographs by Catherine Wagner (reception Thurs/1, 5:30-7:30pm). Feb 28-March 31.

Bay Area

Asia Pacific Cultural Center 388 Ninth St, Ste 290, Oak; (510) 208-6080. Tues-Fri, 10am-7pm; Sat, 11am-5pm. "Limited Edition: Recent Work by Emerging Asian Pacific American Artists," print and installation pieces by various artists (reception Sat/3, noon). March 3-May 24.

Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm. New works by Teresa Kalnoskas. March 3-23.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Breaking the Surface: Telling Stories," books and wooden panels by Nancy O'Banion (reception Sat/3, 4-6pm). March 1-30.

La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "Chiapas at Work: The Resilience of Maya Children," photographs by Ann Maley. Through Wed/28. "Rebirth," multigenerational exhibit celebrating 11-year-old artist Martin Gutierrez (reception Sat/3, 6-8pm). Through March 31.

Lizbeth Oliveria Gallery 942 Clay, Oak; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Symbiont," robotic art installation by Barney Haynes. By appointment only. Through Sat/3. Recent work by Jon Rubin (reception March 17, 6-9pm). March 6-31.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Close Up: Recent Works," paintings by Janice Hidemi Wong. Through Wed/28. "Red Hot," a collection of nudes in all media. Through Fri/2. "Islands in the Sun," paintings by Nancie Crowley (reception Thurs/8, 6-9pm). March 2-30.

"Masked/Unmasked," juried exhibit featuring works by league members (reception Thurs/8, 6-9pm). March 5-30.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "The Art of Living Black," mixed-media exhibit featuring the works of live artists. March 3-April 8.

Ongoing

Auroboros Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. New monotypes by Ricardo Mazal. Through Sat/3.

A Waking Dream 2815 18th St; 642-5757. Sat-Thurs, noon-8pm. Carnival exhibit and FurnARTure Sale. Through Thurs/1.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "For Caroline, 1989," works by Brice Marden; paintings by Lucian Freud; paintings by Hans Hofmann. All exhibits through Sat/3.

Bradford Campbell 251 Post; 677-0919. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "SF et al.," a group exhibition featuring paintings, drawings, and sculpture by various artists (reception Thurs/1, 5-7:30pm). Through March 31.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. New work by Tom Bolles. Through Sat/24. "Spirit of the Place," landscapes by Ursula Schneider (reception Sat/3, 3:30-5:30pm). Through March 24.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. Recent paintings by Eduardo Carrillo. Through Thurs/1.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Somebody's Been in My House," works by five Bay Area artists on the subject of the complexity of the human condition. Through Wed/28.

Encantada 908 Valencia; 642-3939. Tues-Sun, noon-6pm; Fri-Sat, noon-8pm. Paintings by Calixto Robles and works by Blanca Amezcua. Through March 24.

Galeria de la Raza 2857 24th St; 826-8009. Tues-Sat, noon-6pm. "atlas(t)," works by various Latino and Asian Pacific American artists. Through March 31. See Critic's Choice.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. Works by Ben Polsky and Holli Schorno. Polsky's large-scale drawings of old factories in various states of decomposition, amid heaps of refuse and debris, are industrial wastelands that are both eerie and beautiful in their decay. The materials he uses — spirit process carbon that has the quality of a blueprint and rag paper that has been saturated in water and worked to a coarse and pulpified state — reinforce the ephemeral essence of these transitory spaces. Viewing these works, one is engulfed by the white expanse of the paper and soon becomes a part of the desolate landscape as the only human presence. Interspersed among

the drawings are Holli Schorno's collages made from cut-up pages of books pasted on paper, also large in scale. Resembling networks, flow charts, or aerial views of urban centers, these pieces act as intricate codes of navigation for unknown territories. Through Wed/28. (Wilson)

Gay, Lesbian, Bisexual, and Transgender Historical Society 9733 Market, Ste 400; 777-5455. Fri, 1-5pm; Sat-Sun, 2-5pm. "One Life for Another: A Survivor's Story," photographic portraits of people living with AIDS by Barbi Schreiber. Through Sun/4.

Haggis 3030 20th St, Unit B; 285-0321. Call for hours. Painted objects by Doug Rhodes. Through Mon/5.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Excerpts of a Genius: Antonio De Curtis-Toto," more than 50 documents from the private collection of the De Curtis family. Through Wed/28.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat, noon-5pm (or call for appointment). "Maybe Love is Everything," paintings and digital prints by Rudi Molacek. Through April 20.

Live Art Gallery 151 Potrero; 695-0119. Wed-Sat, 11am-6pm and by appt. "The Black Paintings: A failure of rational thought," new work by Tom Fowler. Through Thurs/1.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Mind Explosion of Dr. Funk-o-tron," abstract paintings by Jasiri. Through Tues/6.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Group show by Genevieve Quick, Allen Spore, Yoram Wollherger, and Molly McCracken. Through Sat/3.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Sculptures by Terry Kreiter, William Wareham, and Ann Weber. Through Fri/2.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Goddesses and Divas," mixed-media works on the subject of the female form (reception Thurs/8, 5:30-7:30pm). Through March 31.

Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Spring to Autumn Period," mixed-media work by Stanley Chan and Christopher Duncan; "No regrets," works on fabric by Tucker Schwarz; "Via," installation by Anna Von Mertens; "Irresistible Terror of Loveliness," installation by Megan Wilson. Through Sat/10.

Student Center Art Gallery Cesar Chavez Student Union, SFSU, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Illustrious Conveyance," group photography exhibition. Through Wed/7.

Continued on page 88

critic's choice: art

Venini: Glass and Design

Through April 29, Museo Italo Americano

When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Most of the glass pieces are utilitarian — vases, drinking glasses, and bowls — but they vary in style from the simple, art deco look of Paolo Venini's *Pharmacist's Jars* to the elegantly contoured flutes of Ludovico Diaz de Santillana's *Casanova Glassware*, featured in Fellini's 1974 movie *Casanova*. Fulvio Bianconi's *Informale*, made in 1968 when he was the shop's artistic director, is a heavy but graceful vase in the shape of a woman's lower body. Her narrow waist forms

the mouth at the top of the vase, which widens in the middle with her hips and buttocks and then narrows at the bottom with her knees. Bianconi's other signature piece from that same era is the *Fazzoletto* vase, a delicate linen handkerchief made out of glass. It is a tour de force of artisanship; thin white lines crisscross through the glass simulating threads, and the surface curves as naturally as real cloth. The show also includes a few now famous glass artists who worked at the Venini shop at some point during their careers, including Dale Chihuly, who founded the Pilchuk Glass School in Washington, and Alessandro and Laura Diaz de Santillana, grandson and granddaughter of Paolo Venini. *Wed. — Sun., noon–5 p.m., Fort Mason Center, Bldg. C, S.F. (415) 673-2200.* (Lindsey Westbrook)



INAUGURATION OF THE VENINI COMPANY (1921). BY ANNA VENINI

Galleries

From page 87

Takada 251 Post; 956-5288. *Tues-Sat, 11am–5pm.* "The in between," works by Paul Tomydy. Through Sat/3.

Terrain 165 Jessie, Second fl; 543-0656. *Wed-Sat, 11am–5:30pm.* "Of Nearby Stars and Distant Suns: Contemporary Artists Respond to the Phenomena of Light," mixed media. Through Wed/28. "Armando Rascon: sf portfolio '81-'01," works by one of Terrain's founders. Through Sat/3.

Bay Area

Ihey! 4920B Telegraph, Oakl; (510) 428-2349. *Tues-Sat, 11am–6pm; Sun, 11am–5pm.* "Vi-Fi," painting installation by Michael Start. Through Sat/3.

ACCI 1652 Shattuck, Berk; (510) 843-2527. *Tues-Thurs, 11am–6pm; Fri, 11am–7pm; Sat, 10am–6pm; Sun, noon–5pm.* "My Bulgaria," an exhibit of works by Bulgarian children. Through Wed/28.

Albany Community Center 1249 Marin, Albany; (510) 524-9283. *Mon-Fri, 8am–5pm.* "Art Happens at the Bulb," photography by Dan Robbin. Through Thurs/1.

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Alice Arts Exhibition Series," 16 Oakland artists present works in various media. Through Wed/28.

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. *Tues-Sat, 11am–6pm; Sun, noon–5pm.* "Nature Up Close," works by Nihat Iyriboz. Through Thurs/1.

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. *Wed-Sat, 11am–6pm.* "Circos Globulos," selected works from the Babilonia Wilner private collection. Through March 31.

California College of Arts and Crafts Oliver Art Center 5212 Broadway, Oakl; (415) 551-9210. *Mon-Sat, 11am–5pm; Wed, 11am–9pm.* "A Contemporary Cabinet of Curiosities." Vicki and Kent Logan have compiled 14 different works from their vast art collection into a "contemporary cabinet of curiosities." Michael Joo's *Assisted*, a life-size model of a dog with a cut-away chest and a metal pacemaker next to its heart, plays with the ideas of natural and mechanical, reveal and conceal, science and art. So does Mat Collishaw's close-up photograph of a bullet hole in a human head. Collishaw's picture could be a lesson in ballistics or cranial anatomy, but the longer we look at it, the more we realize that we aren't learning much by doing so. It isn't obvious whether the hole is an entry or an exit wound, and the opening

isn't large enough to show what's inside the skull, but the image certainly does a good job of provoking our morbid curiosity. Through Sat/3. (Westbrook)

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. *Mon-Fri, noon–5:30pm.*

"King Louis and the Queen of Hearts," drawings and sculptures by Louis Estape; "Mask: 2001," prints by Emmanuel C. Montoya, Cathy Perillo, and other in-studio artists. Both exhibits through Fri/2.

Falkirk Cultural Center 1408 Mission, San Rafael; (415) 485-3438. *Mon-Wed, Fri; 10am–5pm; Thurs, 10am–9pm; Sat, 10am–1pm.* 1999–2000 Individual Artists Grantee Showcase, selected crafts, sculpture, photography, and painting. Through Sat/3.

Heritage Square Building 62nd St at Hollis, Emeryville; (510) 653-1655. *Mon-Fri, 8am–6pm.* "C18H24O2," a group show featuring works in various media; "Revealing/Concealing," various works. Both exhibits through Thurs/1.

Hollis Street Project 5900 Hollis, Emeryville; (510) 653-1655. *Mon-Sun, 8am–6pm.* "In-Sight Out," photographs by 11 northern California photographers; "Partially Nude," works by 10 Bay Area artists; "Scrambled Edge," an eclectic array of works by 11 artists. All exhibits through Thurs/1.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. *Tues-Fri, noon–5pm and by appointment.* "Contemporary Photogravure." The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing, with an incredible range of soft gray tones. The most interesting works in the show come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication. Noah Lang's *Doggie Diner* is a poignant example: the well-known Great Highway–Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Through March 30. (Westbrook)

A New Leaf 1286 Gilman, Berk; (510) 525-7621. *Wed-Sun, 10am–5pm.* "Website Premiere," new works by various artists. Through April 1.

office/gallery 2934 Ford #19, Oakl; (415) 733-6574. *Hours by appt only.* "...the Measure of All Things," exhibit by five artists on the topics of statistics and taxonomies. Through April 13.

21 Grand 21 Grand, Oakl; (510) 444-7263. *Thurs, noon–8pm; Fri-Sun, noon–6pm.* "Draw Me a Thought," paintings and drawings by Salane. Through Sun/4.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Behmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Don't Make Me Say Things That Will Hurt You Theatre Rhinoceros, 2926 16th St; 861-5079. \$16. *Opens Fri/2, 8pm. Runs Fri-Sat, 8pm. Through March 24.* Sahin Epstein directs this surreal comedy written and performed by Doug Holclaw about "the inner life of a man in hiding."

Getting Out Il Teatro 450, 449 Powell; 433-1172. \$15–18. *Previews Fri/2, 8pm. Opens Sat/3, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through March 25.* Women in Time Productions presents a production of a play by Marsha Norman about a female ex-convict who must acquaint herself with liberation in the outside world.

Woyzeck and Leonce and Lena Magic Theatre, Fort Mason, Bldg D, Third fl; 749-2ACT. \$5–10. *Opens Fri/2, 8pm. Runs Wed-Sat, 8pm; Sun, 7pm (also Sun/4, Sun/11, and March 18, 1pm). Through March 18.* Third-year graduate students at ACT perform a play combining two of Georg Büchner's works.

Bay Area

The Diary of Anne Frank College of Marin Fine Arts Theatre, Kentfield Campus, Kentfield; (415) 485-9385. \$10–12. *Opens Fri/2, 8pm. Runs Fri-Sat, 8pm; Sun/11, 7pm; March 18, 2pm. Through March 18.* The College of Marin Drama Department presents a newly adapted account of Anne Frank directed by W. Allen Taylor.

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Alvin Ailey American Dance Theater

Fri/2-Sun/11, Zellerbach Hall

Let's not write off the Ailey company just because it's successful. Yes, it does turn up every year at Zellerbach. That's because it, probably more than any other company, draws audiences from an exceptionally broad spectrum of the population away from the boob tube. From the beginning Ailey insisted that this was the Alvin Ailey American Dance Theater, and if you look at the diverse sea of faces packing these performances year after year, you'll know that he must be smiling wherever he is. The repertoire, while conserving Ailey's choreographic legacy, is also ever expanding. This time, in addition to the obligatory *Revelations* (will we ever get to see it with live music?) and *Cry*, the three different programs will feature the Bay Area premiere of Alonzo King's Ailey commission *Following the Subtle Current Upstream*, Dwight Rhoden's *Chocolate Sessions*, and Judith Jamison's *Double Exposure*. Also scheduled is Ailey's first ensemble piece for his company, 1958's *Blues Suite*, which predates and is the secular counterpart to *Revelations*. Fri.-Sat. and Wed.-Thurs., 8 p.m. (also Sat., 2 p.m.); Sun., 3 p.m., UC Berkeley, Bancroft at Telegraph, Berk. \$20-\$46. (510) 642-9988. (Rita Felciano)



PHOTO OF LINDA GACERES

The Oresteia Berkeley Repertory Proscenium Theatre, 2015 Addison: (510) 647-2949. \$15.99-\$51 (previews, \$35.50). Previews Tues/6, Fri/9-Sat/10, 8pm; Sun/11, 7pm. Opens March 14, 8pm. Runs Tues, Thurs-Sat, 8pm; Sun, 2 and 7pm. Tony Taccone and Stephen Wadsworth direct this classic epic drama by Aeschylus. The production will be presented as two separate events: *Agamemnon* as part one and *The Libation Bearers* and *The Eumenides* as part two.

Ongoing

A Fair Country New Langton Arts, 1246 Folson: 289-2260. \$12-15. Thurs-Sun, 8pm (also Mon/5 and March 19, 8pm). Through March 25. Spinning around the globe from Mexico to Africa to Holland, Jon Robin Baitz's witty and intelligent family drama observes the dissolution of a U.S. diplomat's family over the course of a turbulent decade. Some of the confrontations get a hit trenchant and Arthur Millerish, but Baitz is one of the few American playwrights going who notices a world outside our borders, and he uses his sharp observations of those places to set things simmering. This Inquiline Theatre Company production has some uneven acting, and it takes a while to find its groove, but eventually it gets there. Karl Ramsey does the evening's best work as the family's conflicted younger son, and director Val Hendrickson finds an intermittent musicality in the play's restless shifts. Shawn Weinsheink's hold all-Mondrian set is a bit too overpowering and limiting, but it's an honest stab at a unified design statement. (Rosenstein)

Café Opresso: Where Prozac, Caffeine and Black Leather Converge Exit Theater, 156 Eddy: 776-7427. \$15. Fri/2-Sat/3, 8pm. Tom Vegg's dark comedy follows the various members of a depression-therapy group, a motley crew of San Franciscans ranging from a lesbian photographer with AIDS to a Hungarian engineer. Vegg's main interest is the characters, but despite a series of self-revelatory arias, not much substance actually gets revealed. Director Dawson Moore throws a whole mess of theatrical styles into the mix, but other than some flashes of San Francisco wit, this java's pretty thin. (Rosenstein)

Contagion: An American Book of the Dead Intersection for the Arts, 446 Valencia: 626-3311. \$9-15 (Thurs and Mon/12 pay what you can). Thurs-Sun, 8pm (also Mon/12, 8pm). Through Mon/12. Hurray for Campo Santo, Intersection, and Alma Dellina Group for bringing renowned playwright John Stepping back to the Bay Area after way too long an absence. These three disparate vignettes are united as portraits of Americans abroad. Losing themselves, escaping, and disappearing from China to Africa, these characters aren't tourists: they're pilgrims seeking oblivion and doom. Despite sharp turns by Nina Gold and Machiko Saito in the first two pieces as, respectively, a wanna-be English language teacher and an existential porn queen, the strength of the evening rests largely in the final piece, *Run Across Africa*. This memory of the maddening, enigmatic Brigrance (Steve Marvel) by both the man (Michael Cheng) and the woman (Comika Griffin) who loved him — but never really knew him — has an almost Jamesian richness, both arch and deep. (Rosenstein)

Don't Make Me Look Too Psychotic Bannan Place Theater, 50A Bannan: 986-4607. \$17. Fri-Sat, 8pm. Through April 7. Violently unhealthy relationships are the driving force behind Bruce Pachman's hilarious solo show, here in a 10-week revival engagement. Pachman developed this autobiographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. Pachman's characterizations are perfect, and he knows when to stop talking about himself and move the story along. (Joshua Medsker)

Fiddler on the Roof Golden Gate Theatre, 1 Golden Gate: 551-2000. \$30-75. Wed/28-Fri/2, 8pm (also Wed, 2pm); Sat/3-Sun/4, 2pm (also Sun, 8pm). The classic musical is as delightful as ever in this first-rate national touring production. Theodore Bikel returns as Tevye, a role he has played over 1,600 times. While there are moments in his performance that seem a bit well worn, the overall effect is still authoritative and masterful. Director-choreographer Sammy Dallas Bayes lovingly recreates Jerome Robbins's

original choreography, and it's dazzling. In these days of the often empty spectacle of the megamusical, it's bracing to see the human-scaled craftsmanship of book writer Joseph Stein, lyricist Sheldon Harnick, and composer Jerry Bock, whose work remains touching and timeless. (Rosenstein)

Girlsque Exit Theater, 156 Eddy: 255-2066. \$15. Fri/2-Sat/3, 8pm. Libby Cox directs this "8 1/2 woman, one man show" written and performed by Sean Owens.

Goodnight Children Everywhere Geary Theater, 415 Geary: 749-2228. \$15-61. Tues-Sat, 8pm (also Wed and Sat, 2pm; March 7, no 2pm show); Sun, 2pm. Through March 18. See "Legacies," page 49.

Howie the Rookie Magic Theatre, Fort Mason Center, Bldg D: 441-8822. \$8-30. Wed/28-Sat/3, 8pm; Sun/4, 2:30pm. In the opening moments of Mark O'Rowe's play you feel a whisper of panic run through the audience: no one understands a single word that is being spoken onstage. But before you know it, O'Rowe's dense, stylized Dublin street argot begins to feel like your mother tongue. That remarkable language is the primary joy of O'Rowe's deceptively simple play: two monologues delivered by the Howie (Aidan Kelly) and the Rookie (Karl Shiels) that interweave to tell a funny, appalling tale of Irish underworld skulduggery and a mock-heroic epic of empty lives redeemed by honor and grace. The Magic Theatre has imported the play's original Bush Theatre production from London, and it was a wise move. The show's boundless energy and vivid storytelling are so compelling that these superb actors occasionally seem to disappear, painting an action movie inside our heads that builds to a tragic, redemptive conclusion. (Rosenstein)

La Ronde Studio 210, 3435 Cesar Chavez: 641-4963. \$10-20. Fri/2-Sat/3, 8pm; Sun/4, 2pm. Goat Island presents a production of Carl R. Mueller's translation of Arthur Schnitzler's infamous play.

Martin Yesterday New Conservatory Theatre Center, 25 Van Ness: 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/4, March 18, April 1, 2pm). Through April 7. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's seemingly perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. The banter teeters constantly between sitcom, soap opera, and public service announcement, and it's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in

and after that event to piece together the women's growing bond. Son overdoes the slick Manhattanite banter, and the women's blossoming connection proceeds in fairly predictable half steps. But the play manages a gravity and freshness that take it beyond a conventional love story, embracing a life without labels for all its exhilarations and responsibilities. (Rosenstein)

Continued on page 90

theater, dance, spoken word, comedy & performance

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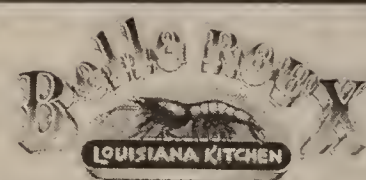


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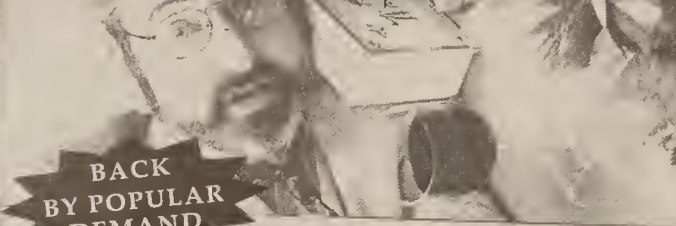
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Theater

From page 89

The Vagina Monologues Akcazar Theater, 650 Geary; 433-9500. \$30-55. Tues-Thurs, 8pm; Fri/2-Sat/3, 8:30pm (also Sat, 5pm); Sun/4, 3 and 7pm. Kathleen Chalfant, Jill Eikenberry, and Lorri Holt perform in Eve Ensler's play. **Waiting to Be Invited** Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$22-26. Thurs-Sat, 8pm; Sun, 4pm. Through Sun/4. S.M. Shephard-Massat's first play has been garnering attention and awards around the country. Set in 1961 Atlanta, the play follows the journey of four African American women to a downtown lunch counter, where they plan to insist on their newly mandated right to a desegregated meal. Although Shephard-Massat paints strongly etched portraits of the four women, the first act is a slow, digressive affair heavy on exposition and history lessons. It's only in the brief second act that the play takes off. As the women assemble outside the lunchroom and prepare to take the plunge, they force each other to come to terms with why taking such risky action is so important and necessary. Johanna Jackson is powerful in the play's most dynamic role, and Paul Carter Harrison's direction, which includes

some oddly intrusive segues in the first half, finds an effective ritualistic gravity in the second. (Rosenstein)

Bay Area

• **Aliens in America** Saa Jase Repertory Theatre, 101 Paseo de San Antonio, San Jose; (408) 291-2255. \$17-37. Tues-Sat, 8pm (also Sat, 3pm); Sun, 2 and 7pm. Through Sun/4. Sandra Tsing Loh's latest solo show comprises three vignettes from her own fractured autobiography, reflections on the peculiar dislocations of growing up in Los Angeles as the first-generation American daughter of a Chinese father and a German mother. Loh's sharp wit is unsparing of any member of her family, including her own dorky adolescent self, but underneath all the wry dysfunctional family comedy is a mature and forgiving tenderness. As a performer, Loh isn't quite up to the level of her writing. But her broad caricatures make for provocative tension with her literate and lyrical words, and her bemusement and horror at being a living multicultural experiment give some heft to this lightweight evening. (Rosenstein) **Fall** Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51. Tues, Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through

Sun/11. Lydia (Megan Austin Oberle), a very unwilling 14 year-old, gets dragged by her parents to swing camp. The question of who will monopolize Lydia's dance card is the play's main engine, and we care about the answer because writer Bridget Carpenter renders Lydia so acutely. For all her smart-ass sarcasm we get swept along by Lydia's yearnings and frailties, and Oberle gives an inspired, completely persuasive performance. Carpenter's craft unfortunately doesn't extend to the adult characters, but the gifted director Lisa Peterson maintains a tone of bubbly sincerity, and she and choreographer Peter Pucci often nail the play's emotional and literal footwork. (Rosenstein)

• **Nightingale** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 558-1381. \$8-14. Fri-Sat, 8pm (Sat/24 and Sat/3, 5pm show replaces 8pm show); Sun, 5pm. Through Sun/4 Central Works Theater Ensemble presents writer-director Gary Graves's dark and intriguing melodrama drawn from the ancient myth of Philomela, Procne, and Tereus. Set in the comfortably bland suburbs of Los Angeles, the story concerns two sisters and one man related by blood, betrayal, and vengeful urges. Businessperson Terry King (Louis Parnell) and wife Renee (Jan Zvailer), a real estate lawyer two months pregnant, appear to be trapped in a bloodless marriage and losing their grip on their jobs. Enter — just in time for dinner — Renee's sister Mel (Rica Anderson), who vanished mysteriously from their home 10 years before. A lone nightingale in the garden augurs Mel's arrival and its inevitable conclusion. Reworking considerably the horrific Greek tale, the play emphasizes the psychological dimensions of male aggression and the limits of love. If the intense 85-minute one-act can feel somewhat compressed at times, the adept and committed performances develop the action for all it's worth. (Avila)

• **Shrew You!** Zellerbach Playhouse, UC Berkeley, Berk; (510) 601-8932. \$6-12. Fri-Sat, 8pm; Sun, 2pm. Through Sun/4. The UC Berkeley Department of Dramatic Art/Center for the Theater Arts presents an adaptation of Shakespeare's *The Taming of the Shrew*. If one play can cast doubt on the accepted "timelessness" of Shakespeare, it may be *The Taming of the Shrew*, with its brutal, seemingly glib submission of a fiercely independent female through male love and patriarchal rule. And yet the play continues to be staged (albeit often against itself), so maybe there's more to it yet. Director Reid Davis at least knows what he's getting himself into in his cleverly schizoid version, which weaves traditional readings and modern ones together, giving us two Katharinas (Charise Greene, Steven Kelly) and Petruchios (Sarah Arlen, Brendan Wolfe) for the price of one. Davis's dynamic and boisterous staging saves what might otherwise have come off as an unnecessary distraction or a merely intellectual exercise. Making full use of the enormous stage and an able if inconsistent cast, the production treats the senses as well as feeds the mind. See it if you would be shrew'ed. (Avila)

• **Someone Who'll Watch Over Me** Eighth Street Studio Theatre, 2525 Eighth St, Berk; (510) 655-0813. \$10-15 (previews \$8; opening night \$20). Thurs-Sat, 8pm; Sun, 8:30pm. Through March 17. Patrick Dooley directs this play by Irish playwright Frank McGuinness about an Irishman, an Englishman, and an American held in a Lebanese prison.

Tough! Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30-35. Wed-Sat, 8pm; Sun, 2pm (also Sun/25, 7pm). Through Sun/4. On a bleak urban playground three 19-year-olds battle it out when Tina (Amanda Duarte) reveals to her boyfriend, Bobby (Danny Wolohan), that she is pregnant. Adding to the pressure of Tina's demanding ferocity is her friend Jill (Maria Candelaria), who is only too happy to kick Bobby's ass on her friend's behalf. George F. Walker's astute and often funny play is anything but an after-school special: we find our sympathies constantly shifting as each character unveils convincing arguments, limiting frailties, or manipulative strategies that make you squirm with recognition. Unfortunately, this Aurora Theatre Company production never quite realizes the script's potential; neither Wolohan or Duarte nail their character's gritty lows or hilarious highs. Only Candelaria's acerbic Jill hits the ground running, although she stumbles when the script

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unconvincingly reveals her vulnerabilities. Director Søren Oliver's pacing remains one-note, and he only occasionally finds the physicality to illuminate Walker's battered, leisty world. (Rosenstein)

dance

Alonzo King's Lines Ballet Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Wed-Thurs, 8pm; Sun, 7pm. \$17. Alonzo King kicks off his Spring Home 2001 season with two world premieres choreographed by King and Arturo Fernandez, plus a reprise of *Soothing the Enemy*.

Ban Rarra ODC Theater, 3153 17th St; 863-9834. Thurs-Sat and Sun/11, 8pm. Through Sun/11. \$17. If they have their way, Ban Rarra's nine dancers and six musicians from Cuba will turn the Mission into a little Havana during the three weeks that they are in town, and we'll all be dancing the Chagui, the cha-cha, and the Merengue in the street. Such is the energy that these splendid dancers bring to even relatively simple social dances — all you want to do is join them on stage (which you are invited to do at the end of each show). But Ban Rarra also presents intriguing treasures specific to the Guantanamo area: an elegant, haughty *Tumba Francesca*; an acrobatic, high-leaping *Monón Pola* which redefines Maypole dance; a haunting and erotic *Papa Guedé*, clearly influenced by Haitian voodoo; and *Las Guarachas de la Loma*, a spit-fire wooden shoe dance similar to those performed in the Vera Cruz area of Mexico. Despite the occasional missed beat, Ban Rarra offers two hours of some of the most infectious and high energy dancing that you are likely to see all spring. (Feliciano)

'Casual Fridays' San Francisco Ballet, War Memorial Opera House, 301 Van Ness; 865-2000. Fri, 8pm (hors d'oeuvres, 6pm; meet-the-artist talk, 7pm). \$39. Check out program three (*Turning Game*, *Without Words*, *Celts*) for a fraction of the regular cost at this special show; see below for other S.F. Ballet performances this week.

'Degrees of Change' Theater Artaud, 450 Florida; 621-7797. Thurs/1 and Fri-Sat, 8pm. Through Sat/10. \$15-18. Company Chaddick performs two world premieres and two old favorites.

'Robert Moses' Kin' Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Wed-Sun, 8pm (also Sun, 2pm). \$14.50-18.50. See "Moses Speaks," page 45.

San Francisco Ballet War Memorial Opera House, 301 Van Ness; 865-2000. Program 3: Sat, 2 and 8pm; Program 4: Wed, 7:30pm; Thurs, 8pm; Sun, 2pm. \$10-110. See "Casual Fridays" above for program three information. Program four includes *Prodigal Son*, *A Garden*, and *Raymonda*, Act III.

Elizabeth Streb First Congregational Church of Berkeley, 2345 Channing; Berk; (415) 826-8399. Thurs, noon-5pm; Fri, noon-3pm and 4:30pm. Free. The artist in residence at the National Dance Lab leads her dancers through a routine choreographed in collaboration with UC Berkeley science professors.

Bay Area

Alvin Ailey American Dance Theater Zellerbach Hall, UC Berkeley, Bancroft at Telegraph; Berk; (510) 642-9988. Fri-Sat, Wed/7-Thurs/8, 8pm (also Sat, 2pm); Sun, 3pm. Through Sun/11. \$20-46. See Critic's Choice.

Aywahl! Ethnic Dance Company La Peña Cultural Center, 3105 Shattuck; Berk; (510) 849-2568. Fri, 8pm. \$13-15. Traditional musicians and singers accompany dance from Egypt, Turkey, Morocco, and the Balkans.

'Carnaval Veracruzano' Chabot College, 25555 Hesperian, Hayward; (510) 601-TWEB. Sun, 6:30pm. \$15-18.50. Mexican dancers Grupo "Quetzalli" de Veracruz join with Combo Ninguno in this salsa performance.

'Modern Rites' Mills College, 5000 MacArthur; Oakl; (510) 430-2175. Thurs-Fri, 8pm. \$5-7. Graduate and senior students perform their choreography.

performance

'Before I Wake' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Sat-Sun, 8pm. \$5-10. Alchemy Emerging Playwrights presents Dan Tribble's play directed by Alan Goy.

'iCantinflas!' Yerba Buena Center for the Arts, Screening Room, 701 Mission; 978-ARTS. Sat, 8pm. \$5. Herbert Sigüenza presents a biography of the famous Mexican comedian.

'LividOff' Eureka Theatre, 215 Jackson; 788-7469. Mon, 7:30pm. Donations accepted. Kelvin Han Yee directs Dawson Moore in this staged reading about a man who attempts to chemically modify his sex drive.

'New Moon' Venue 9, 252 Ninth St; 289-2000. Sat-Sun, 8pm. \$12-15. Lumin, a trio composed of Jeffrey Stott, Michael Emenau, and Irina Mikhialova, presents an evening of Middle Eastern "devotional trance music" and contemporary drum and bass and down tempo music. Ari Langer, Paulo Baldi, and the D'yara vocal ensemble will also perform while Warren Stringer provides live video manipulations.

'The Serpent: A Timeless Archetype' Yugen/Noh Space, 2840 Mariposa; (707) 953-0513. Fri-Sat, 8pm. \$12-15. See 8 Days a Week, page 60.

'A Slight Variance' Yerba Buena Center for the Arts, Forum, 701 Mission; 978-ARTS. Thurs-Fri, 8pm. \$8-10. Brian Freeman's newest play explores society's need to label homosexuals as "outside the norm," as well as the contemporary science efforts that seeks a "biological determinant" for homosexuality.

'Study' Venue 9, 252 9th St; 289-2000. Tues, 8pm. \$8-10. See 8 Days a Week, page 60.

Bay Area

'Dido and Aeneas' Julia Morgan Center for the Arts, 2640 College; (510) 845-8542. Fri, 8pm; Sun, 2pm. Opera Non Troppo presents a production of Henry Purcell's opera about Dido, queen of Corinth, and her love affair with Aeneas, conqueror and founder of Rome.

'An Evening of Irish Conviviality (Songs, Recitations, and Poems)' Dominican University of California, Creekside Room, 50 Acacia, San Rafael; (415) 457-4440. Sun/4, 7:30pm. \$8. Maggi Pearce exhibits her storytelling gifts at this evening's performance.

'Dh My Goddess' Osher Marin Jewish Community Center, 200 N San Pedro, San Rafael; (415) 479-2000. Sat, 8pm; Sun, 5pm. Sherry Glaser performs in this solo show as a Latino waiter who discovers he is the psychic channel for "Ma," God's better half.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: "All Pro-Comedy Showcase," \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Tom Rhodes with Sean Corvelle and Al Madrigal, \$10-15.

Java Source 343 Clement; 541-5610. Tues, 9:30pm: "Laffacino Comedy Open Mike," with host Nick Leonard, free.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3. **One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.

Paradise Lounge 308 11th St; 861-6906. Wed, 8pm: Stand-up comedy, \$6.

Piaf's 1686 Market; 541-5610. Mon, 8pm: "Gay Comedy Showcase," with host Nick Leonard and featuring Jason Lorber, Mike Rogers, and Bridget Schwartz, \$5.

Punch Line 444 Battery; 397-4337. Wed-Sat, 9pm (also Fri-Sat, 11pm): Doug Stanhope, \$8-15. Sun, 9pm: "SF Comedy Showcase," \$5. **Rasselas** 1534 Fillmore; 921-2051. Sat, 7pm: S.F. "Comedy Beat," with comedy, improv, and music, \$7.

Bay Area

400 Club 400 29th Ave, Oakl; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free.

Jazz Performance Center 1801 Jefferson, Oakl; (510) 982-0490. Sat, 8:30pm: "All Pro Comedy Showcase," \$5.

Mambo Mambo 1803 Webster, Oakl; (510) 302-0853. Fri, 8pm: Tony Sparks hosts, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to per-

form, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1126 Folsom; 864-3842. "Spoken Word Salon," featuring the Art of Carl Angel, and host Diamond Dave Whitaker, 8pm, free. San Francisco Main Library, Koret Auditorium, 100 Larkin; 701-9734. The Afro-San Francisco Society of Poets presents a performance by Toussaint Saint Negritude, 6:30pm, free. See 8 Days a Week, page 60. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Cafe Poetry," featuring Oakland poet and author, Reginald Lockett, and host Richard Moore, 7pm, \$5. **Starry Plough** 3101 Shattuck, Berk; (510) 841-2082. Poetry Slam with host Charles Elik, 8:30pm, \$5.

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. Spoken word by Black Dot Artists Collective and open mic, 9:30pm, \$3. **Café Firenze** 2116 Shattuck, Berk; (510) 644-0155. Featuring Eliza Shefler and host Dale Jensen, 7pm, free. Garden House Café 3117 Clement; 668-1640. Open mic readings and performances, 8pm, free. **Mambo Mambo** 1803 Webster, Oakl; (510) 832-9422. Poetry slam and open mic hosted by Sonia and Nisa, 8pm, free. **Morrison Library UC Berkeley, Doe Library, Berk; (510) 642-0137.** "Lunch Poems Reading Series," featuring readings by Aleida Rodriguez, 12:10pm, free.

Friday: Cafe International 508 Haight; 552-7390. A night of readings featuring Thoth, followed by open mic, 8pm, free. **cellspace** 2050 Bryant; (510) 601-0182. A night of hip hop and spoken word, 8pm, \$7-15. **Rockin' Java** 1821 Haight; 831-8842. Under-21 open mic and writing workshops, 6pm, free.

Saturday: Fellowship of Humanity 411 28th St, Oakl; (510) 527-9905. Poetry Reading and Effective Poetry Reading Workshop led by Mark States, 2pm, free. **Paradise Lounge** 1501 Folsom; 621-1911. Spoken word/music performance by Dr. Madd Vibe, 9pm, \$8.

Sunday: Cafe du Nord 2170 Market; 861-5016. "Tough Love II," featuring spoken word by Lydia Lunch, Jerry Stahl, Cara Bruce, and Thomas Roche, 8pm, \$8. See 8 Days a Week, page 60. **Eastwind Books** 2066 University, Berk; (510) 548-2350. Five Bamboo Ridge writers read their poetry, prose, and essays, 4pm, free. **Paradise Lounge** 1501 Folsom; 621-1911. "Poetry above Paradise," featuring readings by Sara Seiberg and Michelle Tea followed by open mic, 8pm, free.

Tuesday: Black Repertory Theater 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents poetry, spoken word, and comedy, 8pm, donations accepted. **Café Niebaum-Coppola** 916 Kearny; 788-7500. "Night of the Poets," live poetry readings, 6pm, free (reservation required). **Rockin' Java** 1821 Haight; 831-8842. "Open Mind Open Mic," with Carvell, 8pm (sign up at 7:30pm), free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gaculuan, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Movie Clock, page 102, for theater information.

Opening

A Good Baby See "Sundance Orphan," page 47. (1:30) *Rafael*. **Faithless** See Critic's Choice. (2:34) *Act I and II, Embarcadero, Rafael*.

The Mexican While Brad "Mr. Aniston" Pitt chases after an antique pistol, gal pal Julia "just hand me the goddamn Oscar, already" Roberts is kidnapped by James "I'm not a gangster, but I play one on TV" Gandolfini. (2:03) *California, Century Plaza, Cinema 21, Empire, Grand Lake, Jack London, Orinda*. **See Spot Run** This is one dog movie that doesn't bite. David Arquette plays Gordon, a goofy Seattle mailman. Gordon's strategies

'Faithless'

Bitter memories

Actress-director Liv Ullman is invariably described as beautiful, brilliant, and "Bergman's muse" — Bergman being, of course, iconic Swedish auteur Ingmar Bergman, obsessive cinematic explorer of sex, sin, love, and death. Though he no longer makes films, Bergman wrote the screenplay for the Ullman-helmed *Faithless*, reportedly basing the story on events from his own life. As long and emotionally numbing as a northern winter, *Faithless* moves at the pace of a glacier — but it also possesses a glacier's inexorable power. Marianne (Lena Endre) is married to an acclaimed conductor, Markus (Thomas Hanzon), and enters into an affair with their best friend, callous film director David (Krister Henriksson). Marianne's unfaithfulness has disastrous emotional consequences for all concerned, including the married couple's daughter Isabelle (Michelle Gylemo). Endre's performance, which has been hailed at several international film festivals, is indeed extraordinary, and *Faithless* contains at least one truly arresting moment: when Marianne and David are finally discovered in bed together by the long-suspicious Markus, they, however abashed, immediately giggle like schoolchildren caught in a harmless prank. The term "faithless" implies not only an act of betrayal but a total lack of belief in anything, and Bergman denies his characters, his audience, and apparently himself any hope of personal redemption at the end of the film. (Perhaps, as Ullman implied in a recent interview, Bergman hoped to exorcise some personal ghosts by writing *Faithless* but found it impossible to do so.) The closure that U.S. films seem to require is not to be found in *Faithless*; instead the film leaves you with the impression that Sweden is the most tastefully decorated but grimmest place on earth. See Movie Clock for show times. (R.M. Mead)



PHOTO OF LENA ENDRE AND KRISTER HENRIKSSON

for dealing with menacing mutts on his route are delightfully inventive, and Arquette's loopy charm and genuine gifts for physical comedy make this movie work. Gordon encounters FBI Agent Eleven, a dog on the run. Previously in a witness protection program, this stellar police pooch has had its cover blown. Through some rather amusing if overlong machinations, Gordon, his next-door neighbor's young son James, and the pup team up to evade the assassins hired to whack "Spot," as Agent Eleven is called by his newfound friends. Though it's obviously intended for the family market, *See Spot Run* speaks to the 10-year-old in us all. (1:34) *Century Plaza, Jack London, Shattuck*. (Mead)

Standing on Fishes See Movie Clock. (1:40). *Lumiere*.

• **Taboo** See "Boy Wondering," page 47. (1:40) *Castro, UC Theatre*.

Ongoing

• **Before Night Falls** This is Julian Schnabel's second artist-on-artist film piece (Basquiat being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp, Sean Penn) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip, bringing the artist's humor and pathos to life. (1:13) *Lumiere, Shattuck*. (Gerhard)

• **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog-show docu-

mentary following the precompetition preparations of several contestants and their loyal companions. While Guest chooses an easy target in dog shows, it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Opera Plaza, Shattuck*. (Fear)

• **Billy Elliot** (1:50) *Opera Plaza, Shattuck*. **Cast Away** Tom Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush Federal Express systems manager who's missing out on quality time with the people he loves. Then Chuck gets a wake-up call: sole survivor of a plane crash, he's washed ashore on an uninhabited South Pacific isle. When he finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, nondescript feel-good homily. (2:30) *Galaxy, Kabuki, Metreon, UA Berkeley*. (Harvey)

• **Chocolat** A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "oohs" and "aahs" at every turn betrays a greater desire to please crowds than to make

Continued on page 92



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APPLIED MATERIALS

SOLETRON

film

calendar

first runs, rep films,
& movie clock

Ongoing

From page 91

a good film. (1:56) *California, Century Plaza, Emery Bay, Grand Lake, Metreon, 1000 Van Ness, Oriunda, Presidio, Stonetown.* (Fear)

Chunhyang The latest film from Imi Kwon-Taek — Korea's best-known and most widely feted auteur — tells the story of Chunhyang (Lee Hyo-Jung), who prematurely "marries" (though the term "gets carnal with" is more accurate) a magistrate's rather high-handed son, Mongryong (Cho Seung-Woo). Left to her own devices when her lover is sent to Seoul, Chunhyang is ordered by an evil governor to submit to his sexual whims. Im envelops his imagery in the soaring balladizing of master vocalist Cho Sang-Hyun; if only the suppleness of the filmmaking could match the limitlessness of Cho's vocal chords. Inexpressively photographed, inefficiently edited, and "acted" by a pair of teenage dillards not fit for a high school drama team, *Chunhyang* isn't so much movie as gimcrack from the cultural affairs gift shop, far more curious than classic. (2:01) *Four Star.* (Stephens)

Cirque du Soleil: Journey of Man (1:38) *Metreon Imax.*

◀ **Crouching Tiger, Hidden Dragon** *Crouching Tiger, Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global supercop Michelle Yeoh. As the film begins, the would-be couple are standing on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen only seems the faithful ward; inwardly she yearns for a life of freelance malleance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, the film is a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly — and so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Act I and II, Century Plaza, Emery Bay, Empire, Galaxy, Kabuki, Metreon, Piedmont, Vogue.* (Stephens)

CyberWorld (1:48) *Metreon Imax.*

Down to Earth I'd once remarked that Chris Rock could read the phone book aloud and turn it into something hilarious. This street-smart retread of *Here Comes Mr. Jordan* (and *Heaven Can Wait*), wherein a black comedian (Rock) dies before his time and comes back in a white millionaire's body, proves that my assumption was almost correct. Luckily, the dead-on-arrival story and tired white-guys-acting-black schtick (dig Gramps throwin' signs to DMX!) courtesy of directors Paul and Chris Weitz (*American Pie*) stop dead in their tracks every five minutes or so while Rock performs generous amounts of his stand-up act. *Down to Earth* fails everywhere but in its main objective: give Rock the spotlight, treat everything as a punch line, and then get out of the way. This bid for movie stardom just confirms he's a first-class comic; underneath the trappings of this mediocre movie, there's one hell of a concert film dying to claw its way out. (1:27) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Fear)

The Emperor's New Groove (1:20) *Oaks.*

Finding Forrester (2:27) *Four Star, Shattuck.*

Genghis Khan (1:45) *Four Star.*

◀ **George Washington** David Gordon Green's wholly original feature debut is Charles Burnett by way of Charles Schulz, a poetic look at childhood lensed by cinematographer Tim Orr with IMAX-style extravagance. This other Other America, a deep South filled with white and black kids roaming a negativeland of garbage heaps, swimming pools, and rusted train tracks is so strangely prayerful that every frame feels like it's about to host a space landing. Naturalistic acting and an emotionally charged screenplay blend with horror, splendor, and trash and the mixed messages of a great filmmaker: ravishing vistas, gorgeous lighting, and a foreboding soundtrack. (1:30) *Four Star.* (Gerhard)

The Great Dance: A Hunter's Story Filmed in the scorching heat and sweeping beauty of the central Kalahari, *The Great Dance* (codirected by South African brothers Craig and Damon Foster) chronicles the journeys of a band of !Gwi and !Xo San bushmen hunters as they track cheetahs and kudu. Scenes of the team examining clues concealed in the sand intersperse with shots of animals stalking their prey, showing perspectives of both hunter and hunted — and exploring the symbiotic relationship between the San, the animals, and the land. While the rich colors and textures of the wide-open skies, parched landscapes, and fleeing herds recall the beauty of old National Geographic photos,

Continued on page 94

Cult assault

By Patrick Macias

Just when you thought you had all the great mysteries of life, the universe, and everything finally figured out, along comes the new Japanese anime film *The Laws of the Sun* to topple your reality set like a cosmic apple cart. Produced by an organization known as the Institute for Research in Human Happiness, distributed by the greatest film studio in the world, Toei (*Battle Royale*, *Female Convict Scorpion*), and impressively animated by Takaaki Ishiyama (*Sakura Wars*, *Dominion Tank Police*), *Laws of the Sun* is mind-bending religious propaganda that plays like the grand evolutionary science fiction of old-timer Olaf Stapleton and the paranoid delusions of Richard Shaver — in short, a legal LSD trip. It begins 100 billion years ago on Venus with "the creation of 13th dimensional galaxy consciousness"; then we witness genetic plant and animal experiments undertaken by a spiritual entity called El Cantare. From there it's off to the lost continent of Mu, where evil spirits escaped from Hell and global catastrophes forced denizens to flee via whale-shaped airships to Atlantis. The next stop is Peru, where the Incas have made the mistake of worshipping white-skinned gods who are actually flesh-eating alien lizards bent on invading Earth. A succession of messianic figures, under the guidance of El Cantare, leads to a retelling of the Siddhartha tale as the buffed-out Buddha-to-be fends off a demonic attack (just like in the fighting anime classic *Fist of the North Star*). About half a dozen psychedelic CGI light shows later, the forecast for the next phase in galactic redevelopment posits grunged-out Station Square in Shinjuku Tokyo as the epicenter of it all. Meanwhile, in America we have to be content with the three showings of the film last Saturday at the Oaks Five Theater in Cupertino. Either way — local, global, or pan-dimensional — it's always nice to know that, quite literally, the truth is out there.

tiger on beat

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film calendar

Ongoing

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The Great Dance transcends the typical stilted, westernized Wild Kingdom viewpoint by basing the narrative on the words of the hunters as they meditate on their lives, the changing landscape of Africa, and the ongoing struggle to preserve their tribal lands and traditions. (1:15) *Rafael*. (Sabrina Crawford)
Hannibal The delicious sequel to *The Silence of the Lambs* has a new director (*Gladiator*'s Ridley Scott) and a new actress (Julianne Moore, capable if colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it, going after bad guys in the most creative ways. Once Lecter gets his groove on (i.e., starts butchering folks), Starling's role whittles into a series of battle-weary reaction shots. But though the film balances so heavily on one character — and not the woman-hero that so bolstered *Silence* — *Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and those porcine killing machines. (2:11) *Alexandria, Cinema 21, Colma, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)

Haunted Castle An IMAX trip to hell sounds promising, but take heed. Strapping on your goggles and preparing yourself for the promised "in-your-face, stereoscopic 3-D" adventure actually means you should expect a limp, computer-animated affair. A rising young rock star named Johnny (Jasper Steverlinck, lead singer of some band called Arid — which looks and sounds like Creed, only more barren) inherits a haunted castle. At the estate, Johnny meets Mephisto and "Mr. D" (voiced by Harry Shearer), who introduce him to doomed spirits who literally sold their souls for rock 'n' roll. The potential for a creepy sojourn into a CGI-induced netherworld goes untapped: the giant fire-breathing pool of Hades is kind of impressive, but the clanking, chained skeletons in the castle are rather boring, and I have to say, special FX like the Fender-Strat from Hell flying directly at you really aren't that cool, either. (1:16) *Metreon Imax*. (Lapid)

The House of Mirth Terence Davies's adaptation of *The House of Mirth* is more cheerful than Edith Wharton's 1905 fiction. Its social satire, while often funny, anticipates tragedy from the start — in short, this is a major downer. But there's also something grand about Davies's design that lends *Mirth* an unusual weight. Gillian Anderson plays the orphaned Lily Bart, who moves in the uppermost reaches of New York society, where it is to be expected that a marriageable one such as herself would try to fling the best match possible, but even more that she not appear to be doing so. Davies's screenplay makes composites of a few characters to good effect and shaves the excess melodrama from Wharton's final arm-twisting of cruel fate. (2:15) *Opera Plaza, Shattuck*. (Harvey)

In the Mood for Love Set largely within a community of Shanghai émigrés in the delicately mannered but supercrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The plot may seem slight, but it's actually just sleight of hand: it's a false-bottomed platform designed to highlight one of the best-looking films of the year. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and production designer-editor William Chang, alternate between elegance and exhilaration. But where the mannerisms of their best-known films — *Chungking Express*, *Fallen Angels* — were marked by fast-forward lunges and manic hypermodernism, *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays

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calendar

Ongoing

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counts; faint hopes that only child Harry- (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. (1:42) *Lumiere.* (Harvey)

Saving Silverman (1:31) *Kabuki, Metreon, 1000 Van Ness.*

Shadow of the Vampire What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu*'s leading man) to spin this tale of method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggleteeth. But once Schreck starts claiming necks, *Shadow*'s pacing and script (we now pause for morphine addiction) take a turn for the worse. (1.29) *California, Galaxy, Metreon, Piccadilly* (Eddy)

◀ **Snatch** A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lack, Stock, and Two Smoking Barrels* also appear, including brutishly cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hyper-verbal, decidedly masculine, and so overdone it's harmless. (1:43) *Emery Bay, Jack London, Metreon, Oaks, 1000 Van Ness.* (Taylor) **State and Main** (1:46) *Embarcadero.*

Secret November Ho-hum romance about a wispy sprite named Sara (Charlize Theron) who convinces workaholic Nelson (Keanu Reeves) to move in with her for one month so she can teach him How to Love Life. They frolic in Potrero Hill, race around with poodles, parent a neighborhood wif, and mug with the cool cross-dressers downstairs ... until Sara's Terrible Secret Illness rears its head. Theron and Reeves are a great-looking couple, but they generate about as much heat as a Choco Taco. (1:54) *Colma, Emery Bay, Jack London, Metreon, Oaks, Metro, 1000 Van Ness, Stonestown.* (Eddy)

▶ 3000 Miles to Graceland It's awfully hard to get thick, meaty trash at the theater these days, and heist gone wrong—road caper *3000 Miles to Graceland* roars in with enough senseless violence and shit blowin' up to make fans of lower entertainment feel OK about living in these high-minded times. Drenched in Tarantino-en-scense, *3KMTG* is the type of movie we've not had since 1998's *John Carpenter's Vampires*: the characters are outright assholes, women are treated worse than crap, and high-powered handguns handle all conflict resolutions. Here, there's an Elvis theme, as crooks rob a Vegas casino dressed as *Aloha* from *Hawaii*—era Presley, and stars Kurt Russell and Kevin Costner play ex-cons, either or both of whom *just might* be the King's illegitimate sons. Director Demian Lichtenstein finesses with all the derivative gaudiness money can buy, whipping up the kind of outlandish schlock that, if not for its high-marquee leads, would surely have been tragically buried in

Continued on page 98

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Ongoing

From page 96

straight-to-video hell. (2:00) *Alexandria*, Century Plaza, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy)
Thirteen Days (2:18) *Colma*, 1000 Van Ness.
Too Tired to Die Director Wonsuk Chin's ideas are the consequence of formative years reportedly spent watching up to 500 films per annum. *Too Tired to Die* shows it — with empty technical polish, fussy fashion-spread aesthetics, a hip-talent guest list, and no real-world-gleaned insight worth sharing. Kenji (Asian pop idol and *Chungking Express* star Takeshi Kaneshiro) learns from Death (Mira Sorvino) that he's got 12 hours to live, so he spends his last half day wandering around cafés and galleries, having conversations that include such insights as "We don't belong to each other; we belong to ourselves." As its title duly suggests, *Too Tired* zombies onward to a wildly undermotivated violent climax. En route to cosmic whatever, the film name-checks Lubitsch, Proust, Joyce, and Jacques Brel and pays stylistic homage to Ozu and John Woo. Such rarefied good taste — too bad Chin deploys it like expensive furniture that's still got the price tags on it. (1:37) *Four Star*. (Harvey)

Traffic Give Steven Soderberg's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czardom — and learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio del Toro is a corrupt penny-ante Mexican cop who licks into bigger leagues of badass. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines (economic race-class segregation, military megaspending, corporate policy-buying, environmental pillage) to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza*, *Coronet*, *Grand Lake*, *Jack London*, *Metreon*, *1000 Van Ness*, *UA Berkeley*. (Harvey)
The Wedding Planner (1:40) *Colma*, *Metreon*, *Kabuki*, *1000 Van Ness*.
• **Yi Yi** If Yi Yi, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that

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process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. What is most impressive about *Yi Yi* is that it takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, *Yi Yi* feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Shattuck*. (Alvin Lu)

• **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero, Piedmont, Shattuck*. (Taylor)

Rep picks

• **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *giang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week's films are directed by the light choreographer for *Crouching Tiger* and *The Matrix*, Yuen Woo Ping: *Fire Dragon* (1994) and *Tiger Cage 2* (1990). *Four Star*.

• **'Sing-A-Long Sound of Music'** Fresh from successes in London and New York, this outrageously fun evening gives the *Rocky Horror* treatment to all your favorite things. The camp possibilities of Oscar Hammerstein's lyrics do indeed seem limitless, but they're also perennially fun to sing, and the film provides helpful subtitles for you to do just that. You also get an interactive fun pack complete with plastic edelweiss and a piece of curtain fabric to help you become one with Julie. The audience's running commentary and some costumed participants' literal participation in the adventures of the family Von Trapp are a hilarious mix of irreverence and affection, and if you're really lucky you may get passed some crisp apple strudel by a generous fellow patron. *Castro*. (Brad Rosenstein)

• **Smile of the Lamb** It's ironic when people long oppressed become, by necessity, oppressors — and the Israeli-made *Smile of the Lamb* (directed by Shimon Dotan, based on David Grossman's novel) explores this moral dilemma. Given the current climate in the Middle East, *Smile* is even more relevant today than when originally released in 1986. Colonel Katzman, a Polish Holocaust survivor, is appointed military governor of the recently occupied Palestinian West Bank. Katzman asks his best friend Uri to act as his "moral conscience." When Uri befriends Hilmi, a local villager, he grows sympathetic to the Palestinian cause; meanwhile, in response to Palestinian resistance, Katzman orders increasingly severe reprisals. While *Smile* honorably tries to show the effect this situation has on both Arabs and Jews, Palestinians may find the moral agonies of Katzman and Uri self-serving. *Yerba Buena Center for the Arts*. (Mead)

• **'Whistleblowers plus Incredibly Strange Music'** Other Cinema curator Craig Baldwin's latest jukeboxful of audiovisual obscurities draws from seven decades and numerous formats. It's kitsch a-hoy in the program's first half, as novelty acts (Cab Calloway, Spike Jones, Korla Pandit, ersatz-Yma extotic Corinna Mura, "Banjo King" Eddie Peabody, etc.) jostle against a TV clip showing Liberace at his most heterosexually unconvincing, plus conventioners refusing to go "Twist Crazy"-y and sweet Gene Vincent mortified by leotard-wearing chorus boys. The program alternates between the sub-

lime, the ridiculous, and the subdulous: there's a Bollywood Elvis-homage production number, a flabbergasting 1966 conspiracy-theory-musical-monologue by Tex Ritter, and a pretty hilarious rock 'n' roll parody song ("My Teenage Fallout Queen") by the forgotten George McElvey. Out-there serious composition is represented by the late, great Harry Partch, as he introduces some of his invented instruments (like the Cloud Chamber Bowls, cut from office water-cooler receptacles). Definitely the most avant-garde thing ever to hit *Saturday Night Live* was Sun Ra, whose 1978 intergalactic Arkestra appearance featured interpretive dancers in silver-sequined conehead garb and the man himself singing into a crystal orb. But my personal favorites here

are less celestial: great mid-'60s garage band the Shadows of Knight (whose singer has the muttonchops, baby) rock a low-budget TV show harder than its own lame go-go dancers can withstand, and the Butthole Surfers drop acid, get very Crispin Glover, and still make pretty joyful noise on *The Scott and Gary Show*, a mid-'80s NYC public access series. The future of music, music movies, and altered consciousness without chemicals is repped by a bit from DJ Q-Bert's synapse-frying new animation epic *Wave Twisters*. Guiding us live through all of the above is S.F. duo the Whistleblowers (Phil Worman and Mark Romyne), whose own mix of suavity, silliness, and surrealism should be right at home. *Artists' Television Access*. (Harvey) ♦

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THURON, Cinema 5
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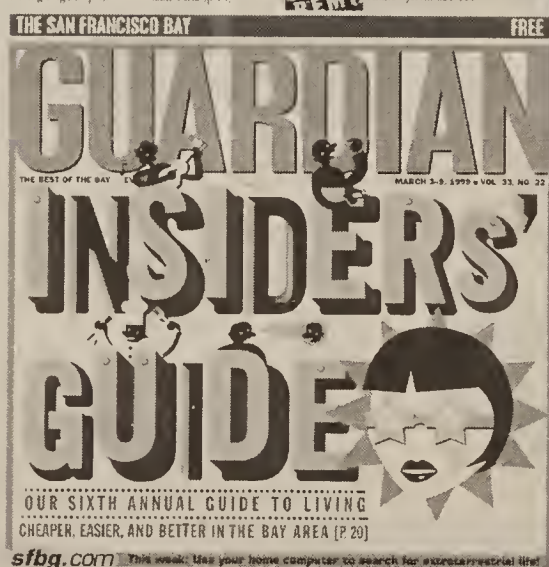
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film **rep clock**
calendar repertory theater schedules



French connection: Juliette Binoche plays a shy musician who befriends a young man with a mysterious past (Alexis Loret) in André Téchiné's *Alice and Martin*, which screens Tues/6 at the Alliance Française.

Schedules are for Wed/28 through Tues/6 except where noted. Double features are noted with a • Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Alice and Martin* (Téchiné, 2000) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Noise Pop Film Festival": The Shield around the K (Dominic, 1999) and "Ear Eye Data Poop" (Campbell) Fri, 7; The Scott and Gary Show (Krulik, 2000) and a short film TBA Sat, 2; Driver 23 (Belgum) and "The Flaming Lips Have Landed" (Beesley) Sun, 7. See 8 Days a Week, page 60. "Other Cinema": "Incredibly Strange Music," film, video, and music program Sat, 8:30.

CASTRO 429 Castro; 621-6120. \$4.50-7. *Sing-A-Long Sound of Music* (Wise, 1965) Wed-Thurs, 7:30. \$10-22.50; call (510) 601-TWEB for tickets. *Taboo* (Oshima, 2000) Fri/2-Thurs/8, 7:30 (also Sat-Sun, Wed, 2).

CONTRA COSTA INTERNATIONAL JEWISH FILM FESTIVAL (510) 839-2900 or (925) 938-7800. \$5-12. Brendan Concord Theatres, 1985 Willow Pass, Concord. *Man Is a Woman* (Zilbermann, 1998) Wed, 2:30, 7:30. *Solomon and Gaenor* (Morrison, 1999) Mon, 2:30, 7:30. *Contra Costa Jewish Community Center*, 2071 Tice Valley Blvd, Walnut Creek. • *The Hitchhikers* (Tlalim, 1998) and *Fifth Commandment* (Azulai, 1998) Thurs, 10am. *Meschugge: The Giraffe* (Levy, 1998) Thurs, 2:30, 7:30. "Women Filmmakers Look at the World" Fri, 10am. *Frank Sinatra Is Dead* (Levinson, 1999) Sat, 7:30. "The Films of David Bezmozgis" Sun, 11:30am. "The Films of Jay Rosenblatt" Sun, 2. *Paragraph 175* (Epstein and Friedman, 2000) Sun, 4. *Aaron Cohen's Debt* (Margolin, 1999) Sun, 7:30. *September Songs* (Weinstein, 1999) with shorts Mon, 10am. "Hot Fliks on Israeli Subjects" Tues, 10am. *Left Luggage* (Krabbe, 1999) Tues, 2:30, 7:30.

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. "New Work by Professional Studios," animated and special effects shorts Wed, 7:30 (free screening). "Behind the Screen Film Series": "From Imagination to Image," lecture and screening with director Chuck Workman (*The Source*) Sat, 2.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • *Closer to Love* (Salomon, 1998) Wed, 7:30 and Autumn Tale (Rohmer, 1996) Wed, 9:25. • *Dark Days* (Singer, 1999) Thurs/1-Thurs/8, 7:30 and The Taking of Pelham One Two Three (Sargent, 1974) Thurs/1-Thurs/8, 9:15 (also Sun, 5:30).

ISTITUTO ITALIANO DI CULTURA 425 Washington; 788-7142. \$3. "New Italian Cinema": *Love in the Mirror* (Maira, 2000) Tues, 6.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": *His Girl Friday* (Hawks, 1940) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema": *The Crime of Monsieur Lange* (Renoir, 1936) Wed, 3. "Magnetic North: Canadian Video": "The Medium Is..." Wed, 7:30. "Women of Color": "Families under the Influence" Fri, 7:30; "Empowering Visions" Sat, 7:30; "Body Traces" Tues, 7:30. Artists in person at all screenings. "Film and Video Makers at Cal": "Breaking Character" Sun, 5:30. Artists in person. "Chinese Cinemas": *The Actress* (Kwan, 1991) Mon, 6.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. *On Golden Pond* (Rydell, 1981) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. *The Great Dance* (Foster and Foster, 2000) Wed-Thurs, call for times. *Faithless* (Ullmann, 2000) Fri/2-Thurs/8, call for times. All about Eve (Mankiewicz, 1950) Fri/2-Thurs/8, call for times. *A Good Baby* (Dieckmann, 1999) Fri/2-Thurs/8, call for times. *The Pirate* (Minnelli, 1949) Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Rosemary's Baby* (Polanski, 1968) Wed, 2, 7, 9. *South Park: Bigger, Longer, and Uncut* (Parker, 1999) Thurs, 7:15, 9:15. *The Exorcist: The Version You've Never Seen* (Friedkin, 1973) Fri-Sat, 7:20, 9:55 (also Sat, 2, 4:40). "Un Chien Andalou and Surreal Shorts" Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). *Blue* (Kieslowski, 1993) Tues, 7:15, 9:25.

ROXIE 3117 16th St; 863-1087. \$3-7. *Million Dollar Hotel* (Wenders, 2000) Wed-Thurs, 7, 9:20 (also Wed, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Hidden Hysterics: New Work by Cathy Crane and Susana Donovan" Thurs, 7:30. *San Francisco Art Institute*, 800 Chestnut; 822-2885. \$4-7. "Searching and Loss: Jerome Hiler/Willard Maas" Sun, 7:30. Jerome Hiler in person.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. *Humanité* (Dumont, 1999) Wed-Thurs, 5:30, 8:30. • *The Godfather* (Coppola, 1972) Fri-Sun, 5 and *The Godfather II* (1974) Fri-Sun, 8:15 (also Sat-Sun, 1:15). • *Pulp Fiction* (Tarantino, 1994) Mon-Tues, 7 and *Lock, Stock, and Two Smoking Barrels* (Ritchie, 1998) Mon-Tues, 4:50, 9:50.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. *The Smile of the Lamb* (Dotan, 1986) Wed, 8. "Chumps and Superstars: Three Takes on Pro Wrestling": *Hitman Hart: Wrestling with Shadows* (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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(Director, Sidney Lumet)
Faye Dunaway, William Holden

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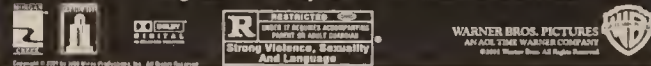
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'Standing on Fishes'

Change the channel

Standing on Fishes, an utterly conventional "un-romantic comedy" about two young artists striving to maintain their integrity, has all the feeling of a hyperextended, particularly unfunny episode of *Friends* — not entirely surprising, given the TV background of its writer-codirector-star, Bradford Tatum (Spider on *Melrose Place*). A television past could be an asset in making a film, but Tatum seems to have ignored any lessons he might have learned about brisk pacing and tight scripts that rely on implication rather than blatant statements of the obvious. Caleb (Tatum), an L.A. sculptor struggling to pay his mortgage, accepts a commission to create a rather unusual piece from a pompous producer-patron of the arts (Kelsey Grammer, in an over-the-top performance that is one of the few funny moments in this film). Caleb's girlfriend Erica (codirector Meredith Scott Lynn), a struggling actor whose abrasiveness we are supposed to find winning, accuses Caleb of being a sexist sellout. Lynn is all too convincing as the annoying, self-obsessed Erica: she's like a young Streisand without the charm, with a voice strangely reminiscent of Marge Simpson's. Their relationship is already heading south when Caleb meets cute with Camille (the excellent Lauren Fox), a spacey, New Agey "sculptress." Ex-90210-er Jason Priestly plays Caleb's roguish sidekick, and his character's rambling ruminations on the nature of love and art are pretty much an embarrassment. The one truly effective moment in the film comes when Erica discovers Camille and Caleb together, and the resolution to this predictable plot point is adequately touching. Overall, though, filmmakers Tatum and Lynn may have hoped to make a realistic, incisive comedy about the lives, loves, and anguish of late-twentysomethings, but the characters are charmless, and the "snappy" dialogue is simply dreary. (R.M. Mead)

Show times run Wed/28-Tues/6 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a * & Wheelchair accessible. ♣ Listening device. ♠ Free, reduced rate, or validated parking. See Rep Clock, page 101, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♣ P Geary/18th Ave. 752-5100. Call for times. Down to Earth, Hannibal, 3000 Miles to Graceland.

BALBOA 38th Ave/Balboa. 221-8184. Almost Famous Wed-Thurs, 1, 5:30, 9:55. Best in Show Fri-Tues, 3, 6:25, 9:45. Billy Elliot Wed-Thurs, 3:45, 7:55. Erin Brockovich Wed-Thurs, 1:30, 5:40, 9:45. Finding Forrester Wed-Thurs, 3:05, 7:35. Malena Fri-Tues, 1:15, 4:40, 8:05. A Time For Drunken Horses Fri-Tues, 1, 5:35, 10:05. Yi Yi Fri-Tues, 2:30, 7:05.

BRIDGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

CENTURY PLAZA ♣ P South San Francisco. Noor off El Camino. (650) 742-9200. Call for times. Chocolat, Crouching Tiger, Hidden Dragon, Down to Earth, The Mexican, Monkeybone, Recess: School's Out, See Spot Run, 3000 Miles to Graceland, Traffic.

CINEMA 21 ♣ Chestnut/Steiner. 921-6720. Call for times. The Mexican.

CLAY ♣ Fillmore/Clay. 352-0810. In the Mood for Love 2:20, 4:40, 7, 9:20 (also Fri-Sun, noon).

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Hannibal, O Brother, Where Art Thou?, Sweet November, Thirteen Days, The Wedding Planner.

CORONET & ♣ P Geary/Arguello. 752-4400. Call for times. Traffic.

EMBARCADERO CENTER CINEMA & ♣ P One Embarcadero Center, Promenade level, 352-0810. Faithless (starts Fri) 12:45, 4:15, 8. The House of Mirth Wed-Thurs, 12:15, 3:30, 6:30, 9:30. Pollock noon, 1, 2:45, 4, 5:30, 7, 8:30, 9:45 (Fri-Tues, 3, 6, 9 shows replace 2:45, 5:30, 8:30 shows). State and Main Wed-Thurs, 12:30, 3, 7:30, 9:50 (Tues, no 7:30 show; Fri-Tues, 3:30 show replaces 3 show). You Can Count on Me 1:15, 4:30, 7:20, 10.

EMPIRE ♣ P West Portal/Vicente. 661-2539. Call for times. Crouching Tiger, Hidden Dragon, Down to Earth, The Mexican.

FOUR STAR Clement/23rd Ave. 666-3488. Chunhyang Wed, 2, 4:15, 9; Thurs, 2, 5:55; Fri-Tues, 12:30, 2:45, 5, 7:15. Finding Forrester Wed, 1:50, 6:30; Fri-Sun, 12:5, 7:25; Mon-Tues, noon, 4:20, 8:40. Fire Dragon Thurs, noon 3:55, 7:50. Genghis Khan Wed, 6; Fri-Sun, 5:30; Mon-Tues, 2:25, 6:45. George Washington Wed-Thurs 4:15, 9:45 (also Wed, 12:15); Fri-Sun, 11:45a, 3:50, 9:45. Tiger Cage 2 Thurs, 1:55, 5:55, 9:45. Too Tired to Die Wed-Thurs, 7:55 (also Wed, noon); Fri-Tues, 9:30.

GALAXY & ♣ Sutter/Van Ness. 474-8700. Call for times. Cast Away, Crouching Tiger, Hidden Dragon, Monkeybone, Shadow of the Vampire.

KABUKI B & ♣ P Post/Fillmore. 931-9800. Call theater for show times. Cast Away, Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, Monkeybone, Recess: School's Out, Saving Silverman, 3000 Miles to Graceland, The Wedding Planner.

LUMIERE & ♣ P California/Polk. 352-0810. Before Night Falls 6:45, 9:30 (also Fri-Sun, 12:30, 3:30). Last Resort Wed-Thurs, 5:20, 7:40, 9:50; Fri-Tues, 4:45, 6:20 (also Fri-Sun, 12:40). Requiem for a Dream Wed-Thurs, 5:10, 7:30, 9:55; Fri-Tues, 8, 10:10 (also Fri-Sun, 2:20). Standing on Fishes (starts Fri) 5, 7:15, 9:30 (also Fri-Sun, 12:20, 2:30).

METREON & ♣ Fourth St/Mission. 369-6200. Call theater for show times. Cast Away, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyher World (Imax), Down to Earth, Hannibal, Haunted Castle (Imax), Michael Jordan to the Max (Imax), Monkeybone, Recess: School's Out, Save the Last Dance, Saving Silverman, Shadow of the Vampire, Snatch, Sweet November, 3000 Miles to Graceland, Traffic, The Wedding Planner.

METRO Union/Weber. 931-1685. Call for times. Sweet November.

1000 VAN NESS & ♣ P 1000 Van Ness. 931-9800. Call theater for show times. Chocolat, Down to Earth, Hannibal, Head over Heels, The Pledge, Recess: School's Out, Saving Silverman, Snatch, Sweet November, Thirteen Days, 3000 Miles to Graceland, Traffic, The Wedding Planner.

OPERA PLAZA & ♣ Van Ness/Golden Gate. 352-0810. Best in Show Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:20, 9:30; Mon-Tues, 5:20.

Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun 1:10, 4:10, 7:10, 9:40 (Fri-Sun, 9:45 show replaces 9:40 show). House of Mirth Fri-Sun, 12:50, 3:40, 6:30, 9:20; Mon-Tues, 3, 7:20. Malena Mon-Thurs, 2:50, 7:50 (also Wed-Thurs, 5:20); Fri-Sun, 4:20, 7:20. Quills Mon-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:40.

PRESIDIO ♣ Chestnut/Scott. 922-1318. Call for times. Chocolat.

STONESTOWN & ♣ P 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Sweet November.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ♣ P 3200 Grand, Oakl. 452-3556. Chocolat Wed-Thurs, 1:15, 4:15, 7:15, 9:35; Fri-Tues, 1:45, 4:30, 7:15, 9:30. Hannibal Wed-Thurs, 12:30, 3:45, 7, 9:45; Fri-Tues, 12:45, 3:30, 6:45, 9:20. The Mexican (starts Fri) 12:30, 3:45, 7, 9:45. Monkeybone Wed-Thurs, 1, 3:15, 6, 8, 10; Fri-Tues, noon, 6. Traffic Wed-Thurs, 12:45, 4, 7:30; Fri-Tues, 12:15, 3:10, 8.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Down to Earth 11:05a, 1:10, 3:30, 5:45, 8:10, 10:30. Hannibal Wed-Thurs, 10:45a, 1:35, 4:30, 7:35, 9:45, 10:45; Fri-Tues, 10:45a, 1:35, 4:30, 7:30, 10:35. The Mexican (starts Fri) 11a, 1, 1:55, 4, 4:50, 7, 7:45, 10, 10:40. Recess: School's Out Wed-Thurs, 11:50a, 2:05, 4:20, 7; Fri-Tues, 11:50a, 2:15, 4:30, 7:10. Save the Last Dance Wed-Thurs, 11:15a, 1:55, 4:25,

7:10, 10:05. See Spot Run (starts Fri) 11:35a, 2:05, 4:40, 7:15, 9:40. Sweet November 11:10a, 1:50, 4:35, 7:25, 10:15. 3000 Miles to Graceland Wed-Thurs, 11a, 11:30a, 1:40, 2:10, 4:30, 5, 7:20, 7:50, 10:10, 10:40; Fri-Tues, 11:30a, 2:10, 5, 7:50, 10:45. Traffic noon, 3:15, 7:05, 10:20. The Wedding Planner Wed-Thurs, 11:15a, 1:55, 4:25, 7:10, 10:05; Fri-Tues, 9:30.

PARKWAY 1834 Park, Oakl. 814-2400. Cast Away Wed, 6:30, 9:15; Thurs, 6. Finding Forrester Fri, Mon-Tues, 6:30; Sat-Sun, 6. Impulse Thurs, 9:15. Quills Wed-Tues, 9:45 (also Wed-Thurs, 7). Rocky Horror Picture Show Sat, midnight. State and Main Fri-Tues, 7. Thirteen Days Fri, Mon-Tues, 9:15; Sat-Sun, 9.

PIEDMONT ♣ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4:15, 7, 9:40 (also Sat-Sun, 1:15). Shadow of the Vampire 3:30, 5:30, 7:30, 9:30 (also Sat-Sun, 1:30). You Can Count on Me 4:05, 6:45, 9:15 (also Sat-Sun, 1:40).

Berkeley area

ACT I AND II ♣ P Center/Shattuck, Berk. 843-3456. Chunhyang Wed-Thurs, 7:10, 9:50. Crouching Tiger, Hidden Dragon 7, 9:45 (also Sat-Sun, 1, 4). Faithless (starts Fri) 8:30 (also Sat-Sun, 1:30, 5).

ALBANY & ♣ 1115 Solano, Albany. 843-3456. In the Mood for Love Wed-Thurs, 6:30, 8:45; Fri-Tues, 6:30, 9:10 (also Sat-Sun, 1, 3:45). Pollock 6:45 (Fri-Tues, 6:30 show replaces 6:45 show), 9:10 (also Sat-Sun, 1, 3:45).

CALIFORNIA ♣ P Kittredge/Shattuck, Berk. 843-3456. Chocolat Wed-Thurs, 4:20, 7, 9:30; Fri-Tues, 6:45, 9:15 (also Fri-Sun, 1:35, 4:10). Quills Wed-Thurs, 4, 6:45, 9:20. The Mexican (starts Fri) 7, 9:30 (also Fri-Sun, 1:45, 4:20). Shadow of the Vampire 3:30, 5:30, 7:30, 9:40 (also Fri-Sun, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Chunhyang Fri-Tues, 7 (also Sat-Sun, 2:15). The Gift Wed-Tues 7:15 (also Wed, Sat-Sun, 2:45). Meet the Parents Wed-Thurs, 4:45, 9:15 (also Wed, 12:15). Miss Congeniality Wed-Thurs, 7 (also Wed, 2:30). Requiem for a Dream Wed-Thurs 4:40, 9:35 (also Wed, noon); Fri-Tues, 4:45, 9:30 (also Sat-Sun, 12:05). State and Main Fri-Tues, 4:50, 9:25 (also Sat-Sun, 12:10). Thirteen Days Wed-Thurs, 6:45 (also Wed, 2); Fri-Tues, 6:50 (also Sat-Sun, 2:10). Wonder Boys Wed-Tues, 5, 9:30 (also Wed, Sat-Sun, 12:30).

EMERY BAY & ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. Chocolat, Crouching Tiger, Hidden Dragon, Down to Earth, Hannibal, Monkeybone, Recess: School's Out, Snatch, Sweet November, 3000 Miles to Graceland, Traffic.

OAKS & ♣ 1875 Solano, Berk. 526-1836. The Emperor's New Groove Wed-Fri, Mon-Tues, 6; Sat-Sun, 12:45. Snatch 7:30, 9:35 (also Sat-Sun, 2:30, 5). Sweet November 7, 9:25 (also Sat, 1:30, 4:15).

DRINDA & ♣ 4 Orinda Theater Square, Orinda. 254-9060. Chocolat Wed-Thurs, 6:45, 9:15; Fri-Tues, 6:30, 9 (also Sat-Sun, 12:30, 3:30). Emperor's New Groove Wed-Thurs, 6. Malena Fri-Tues, 6, 8, 10 (also Sat-Sun, noon, 2, 4). The Mexican (starts Fri) 7, 9:40 (also Sat-Sun, 1, 4). State and Main Wed-Thurs, 7, 9.

SHATTUCK CINEMAS & ♣ 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show Wed-Thurs, 4:05, 6:10; Fri-Tues, 4:10, 6:15. Billy Elliot 1, 3:30, 6, 8:30. Finding Forrester Wed-Thurs, 12:45, 3:45, 6:45, 9:25; Fri-Tues, 12:45, 3:35, 6:30, 9:20. The House of Mirth 1:50, 5:10, 8:10. Malena 1:05, 3:10, 5:15, 7:25, 9:45 (Fri-Tues, 5:20 and 7:30 shows replace 5:15 and 7:25 shows). O Brother, Where Art Thou? Wed-Thurs, 12:30, 2:55, 5:20, 7:40, 10; Fri-Tues, 1:55, 4:30, 7, 9:30. Quills Fri-Tues, 9. Recess: School's Out Wed-Thurs, 12:40, 2:40, 4:40, 6:40, 8:40; Fri-Tues, 12:55, 3, 5, 7. See Spot Run (starts Fri) 12:50, 2:55, 5:05, 7:15, 9:25. The Wedding Planner Wed-Thurs, 2:10, 4:40, 7, 9:40. Yi Yi Wed-Thurs, 12:35, 8:15; Fri-Tues, 12:45, 8:20. You Can Count on Me 1:45, 4:15, 6:50, 9:15.

UA BERKELEY ♣ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, Down to Earth, Hannibal, Monkeybone, 3000 Miles to Graceland, Traffic. ♠

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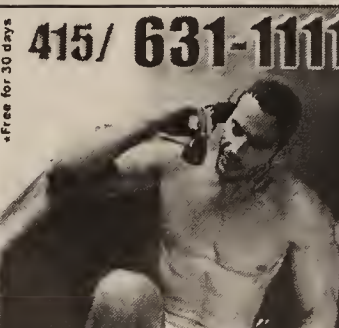
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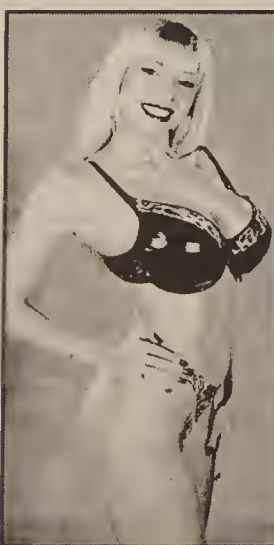
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WOMEN SEEKING MEN

My name's Martha. I'm 29 yrs. old. I have long, blonde hair & green eyes. I'm around 5'9". I'm just looking for men to talk to. **Box 31448.**

My name's Heather. I'm 30 yrs. old. I have long, red hair & blue eyes. I'm 5'4". I'm French & Spanish. I'm very down-to-earth. I love to salsa dance. I wouldn't say I'm a club girl but I like to go dancing sometimes. I just like to do anything that involves getting out & having fun. I like to be around people who like to do the same thing. **Box 11651.**

My name's Lisa. I'll be 23 yrs. old in May. I have 2 young children, a son & a daughter who are both 5 yrs. old. I'm Mexican. I weigh about 145 lbs. I'm about 5'4". I have long, black hair & dark-brown eyes. I'm looking for someone for a long-term relationship. Age, race & looks don't matter to me. It's what's in the heart that counts. The number one thing is my children. He must accept my children. **Box 11107.**

My name's Patty. I'm a black female. I'm 5'6". I'm about a medium build. I'm very easygoing, very honest & loyal. I'm looking for a tall man who shares his innermost thoughts & feelings. **Box 11010.**

MEN SEEKING WOMEN

I'm a 25 yr. old male. I'm looking for a lady who's outgoing & open-minded. If you're interested, leave me a message **Box 13947.**

My name's Brandon. I'm currently attending college. My major is massage therapy. I'm looking for some new people to talk to. I like to go to Santa Cruz & check out the boardwalk. I like snow-boarding. **Box 13928.**

I'm a nice guy looking for a nice girl. I'm an attractive, 5'5" tall, Asian-American male. I'm looking for someone who's preferably thin-built. Someone who likes going camping & hiking. I'm looking for someone who wants to have fun & is ready to settle down. **Box 11710.**

My name's Martin. I'm 18 yrs. old. I go to school. I'm looking for young, slender, white girls. I weigh about 175 lbs. & I'm 5'11". I'm a cute, white guy. I drive a Corvette. **Box 10894.**

This is Erik. I'm 5'10" & weigh 225 lbs. I'm muscular. I've been described as looking like a professional wrestler, but I'm just a sweetheart inside. Honesty & maturity are important. I'm 41 yrs. old. **Box 9727.**

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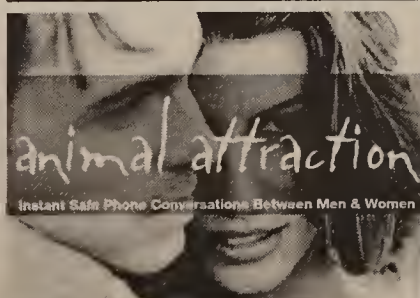
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WOMEN SEEKING MEN

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Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth, tall, beautiful, athletic, actress, musician, teacher. Seeks vital, attractive man (30s-40s). **6958**

SEEKING IN EAST BAY

Pretty, witty with wry, hazel eyes and high ideals seeks LTR with stable, caring man. My interests include progressive politics, film, art, gardening, and comedy. **8269**

GOOD CONVERSATION

Educated, loyal, affectionate SPF, 43, 5'5", 125lbs, enjoys the arts, good conversation, reading, movies, music. Seeking aware LTR, for friendship, possible LTR. **8845**

EXPRESS YOURSELF!

Don't repress yourself. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. **8948**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **6936**

SUNSHINE DAYDREAM

Attractive, petite, slim SWF, 43, homeowner, ex-New Yorker, still digs rock-n-roll, politics, enjoys out doors. Seeking fit, down-to-earth guy, 40-50, with similar interests. **8843**

BLACK DIVA ARTIST...

30s, seeks jungle brother. Rescue me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-45. **8834**

RING MY BELL!

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **8835**

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **5475**

MERRY WIDOW SEEKS LOVE

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **6989**

EMOTIONALLY AVAILABLE

WF 22, 5'8", seeks guy who has direction and motivation, wants to have fun and knows how to be honest. Hopefully develop friendship and relationship! **8683**

NUDE SLEEPER SEEKS PARTNER

DWF, 27, enjoys sleeping in the nude. Seeking strong, independent male who knows what he wants and enjoys going after it. **8669**

SEEKING FUN RELATIONSHIP

This WF, 31, seeks a man over 45, who is interested in any type of relationship. **8670**

THE BALM

Environmentally friendly WF, 36, enjoys pickles, black licorice, and KQED's Michael Krasny. Seeking man, 30-44, who uses words that I don't know. **8671**

RHOMER'S AUTUMN TALE

Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. See the movie and think about it! **8674**

READY...SET...GO!

Full-figured SBF, 37, seeks SW/American-Indian male, East Bay area. Prefer long beautiful hair, cocky, well-endowed, attractive, sensual, honest, easygoing. No games/drugs/kids. HIV for fun and friendship. **8677**

ERIC RHOMER'S AUTUMN TALE

Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. Are you her type? See the movie and think about it! **8511**

SOUL CATCHER

Ork as coffee with a dash of cream. SBF Scorpio, 25, 4'11", 195lbs, enjoys movies. Seeking casual dating, possible LTR. **8511**

CREATING A JOYFUL LIFE

Intelligent, attractive, humorous SJF, 47, N/S, college educated, enjoys sports, hiking, reading, movies, music. Seeking SMOG, 42-51, with similar interests for friendship, possible LTR. **8498**

WANTED: PERMANENT VALENTINE

Eurasian beauty, struggling artist, seeks financially secure, incorrigibly romantic, generous, monogamous WPM, 40+, 6'+, to be my very special beau. **8500**

DINING COMPANION WANTED

I love to dine out. Come dine with me in a great neighborhood restaurant. I'm a great gal looking for a great guy. **8495**

LOOKING FOR MR. RIGHT

Outgoing, versatile Native-American female, late 40s, 5'7", 169lbs, medium-length dark/turquoise, H/W proportionate, long-legged, seeks distinguished, sincere, down-to-earth African-American gentleman, for travel, fun. **8590**

COQUETTISH BRUNETTE

Attractive, newly-born, free spirit with artist mind, seeks fun and conversation with open gregarious guy, for friendship or more. This coquettish brunette SBF, 5'5", 125lbs, has a great appreciation for life. Desires an adventurous guy, who can keep up with my pace. **8497**

VERY NICE ASIAN

Very attentive, sexy, sweet, sincere SAF, 29, nice smile, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you, I will take care and make your dreams come true. **8435**

MODEL'S COSMETIC SURGEON

Said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **8488**

OUR PLACE OR YOURS

Attractive, professional M/F couple desires sensual play with fun-loving female or couple. Erotic, respectful, safe adventures await. **8489**

SWEET & SEXY

SF, 21, 5'6", 145lbs, blonde, aspiring photographer, seeks handsome man to be my inspiration. Would you mind modeling and doing some assisting? Let's have good times! **8466**

RADIANT, RETRO REDHEAD

SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **8327**

JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. **8425**

EBONY PRINCESS

Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **8433**

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Independent and sensual DWFF, 38, who's friendly, loves beach, camping, roadtrips, puppies. Seeking musician/artist. **8311**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair. Desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

PROGRESSIVE SEEKS SAME

Leftist, writer activist, seeks intelligent progressive men, who want to change the world for intellectual stimulation, fun. I like exploring new places and ideas, getting high. KPFA **85700**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40's, loves nature/art, for committed romance, family. **8321**

SEEKING GENEROUS MAN

SWF, 5'5", 110lbs, 32c, likes to show a man a good time. Seeking affluent, generous man to have good times with. **8397**

TALL APHRODITE SEEKS...

Karl Kent. Beautiful, intelligent, psychologically and spiritually-oriented, curvaceous female, 39, 5'11", with advanced degrees, seeks tall, intelligent, degreed, spiritual, compassionate male, with integrity. **8308**

FIT ASIAN PROFESSIONAL...

With looks and substance, seeks lifetime partner: a successful OWPM, 40s, fit, N/S, D/O-free, who is ready for a meaningful future. **6732**

TERRA COTTA BROWN

SBPF, 41, homeowner, enjoys baseball, football, opera, dining out. Seeking SM for friendship, possible LTR. If you can cook, it's a plus. **8274**

ICE CREAM FOR DINNER

Letting the dishes pile up and having a penchant for cute European men are among my weaknesses. I can handle the first two myself, but I may need help with the third. Cute, petite SWF, 32, seeks European male. **8276**

LOOKING FOR ADVENTURE

Mid-50s gal, 5'6", 135lbs, a little bit country, little bit rock-n-roll, with business mind, seeks mature, older gent. **6811**

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **8145**

THE WOMAN IN ME

Sensitive, intelligent, very passionate AF, 39, N/S, N/Orugs, seeks Latino male, 35-60, for discrete relationship full of satisfaction to a woman's needs. Companionship, fun times, and maybe more. Spanish speaking preferred. **8146**

THROW CAUTION TO THE WIND

Sultry, smart, passionate, green-eyed doll, 32, seeks attractive, available, articulate, stable man, 28-37, to enjoy comedy, music, tv, films. Could it be you? **7936**

PIECE OF ART

Beautiful, original, provocative and interesting seeks to be seen, understood and appreciated by someone willing to study my deeper meaning. **7826**

DEAR CUPID,

Please send me a happy, healthy, handsome, honest, kind, compassionate, spiritual and emotionally available S/OM, 40-50, N/S, N/Or, and no kids. Love Anne. **6949**

OIL SHEIK,

Investor, tycoon, dealer or any other financially endowed man sought by 21 year old, tall, curvy, exotic can candy. P.S. be very generous. **6938**

ART, TRAVEL, WEALTH

Charismatic performing artist/poet 46, flamboyant seeks daring, modern art lover. Be SWM in 40s-50s love films, travel, spirituality for deep, serious connection. **6971**

NON-WORKAHOLIC LAWYER

Seeks wise sweet loving man. I'm 45, mid-west born, east coast educated, would love to find friendship and more, share laughs, ideas, adventures, life's story, sensuality, with an evolved, open-minded, nurturing man, 45-53. **8147**

FRENCH CONNECTION

French, beautiful, blonde, blue eyes, 33 years old, Libra, long legs, 5'7", 130 lbs, sincere and honest looking for European man between 30-50, clean cut, well-traveled, attractive, sense of humor, bon vivant- Let's meet. **6959**

Spiritual Oiva, 27, attractive seeks

male companion for dinner, movies and new adventures in SF. **7825**

BE MY VALENTINE

Christian, pretty, 31, kind-hearted, honest seeks best friend and soulmate. **6956**

19 year-old, 5'6", dark brown hair

and eyes, fit, 100% European. Looking for people who love to go out. I enjoy art, clubs, the beach, concerts, parties, belly dancing and more. Sound interesting? Then give me a call... **6954**

WARMHEARTED, ATTRACTIVE

Slim, 5'5", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive, warm, N/S. No kids. Serious only! **6995**

40... BUT HOT!

Busty, slim SWF, big, brown bedroom eyes, high cheekbones, (former model, exotic dancer, massage therapist, budding book writer), open to VIP SWM, house/sail boat owner, A+, for dating, playing darts, Internet exploring at your place. Marin preferred. **7934**

NORTH BAY BEAUTY

Looking for a soul connection with that certain someone. You are 45-57, tall, trim, confident, vegetarian, N/S, N/D. I am beautiful, blonde, 5'4", 119lbs, professional, self-sufficient, very together, hip lady. **7932**

BREAKFAST ALLY SHEEDY

Unipolar, slightly nuts SF, 35, obviously many interests, seeks jolly, herbal SM, 32-38, to go to the other side with. **7021**



MEN SEEKING WOMEN

LET'S TALK SOON!

Seeking a woman who must be willing to lie about how we met. Fun, passionate SPM, 29, seeks SWF 24 to 40. **7793**

LADIES, LOOK NO MORE

Pre-law student, San Diego SWM, 21, N/S, great sense of humor, enjoys playing sports, having fun. Seeking SF, 18-25. **8867**

STONER CHICK WANTED

Nice-looking SWM, 42, 6', 190lbs, enjoys electronic music, being outdoors. Seeking fun, vegetarian woman, 25-41. **8868**

MISSING HER

I am creative, down-to-earth, smart, and handsome, 42. I'm simply looking to find a compatible woman. **8869**

SPIRITUAL SOULMATE IN SF

Kind, open, honest, communicative, intelligent, supportive, fun-loving, considerate, romantic SWM, 47, 5'10", 176lbs, N/S, good sense of humor, seeks SF, 27-35. **8870**

LOOKING FOR PLAYMATE

Smart, sexy SM, 31, enjoys dining out. Seeking similar woman, 21-40, for friendship first, possible LTR. **8981**

ONE OF A KIND

Hard-working, financially secure WM, 39, 6'1", brown/blue, mustache, good shape, seeks someone special for fine dining, get aways. **8990**

SEXY BLUE EYES

Hard-working, fun-loving, good-hearted SM, 32, 6'3", 230lbs, blond/blue, great smile, enjoys beach, stargazing, reading, fishing. Seeking quiet woman for commitment. **8968**

LOVE TO TALK & SMILE

Hard-working SM, 33, 5'10", 200lbs, never married, no kids, enjoys working out. Seeking sweet, tender-hearted SF, 18+, with a sexy smile. **8978**

BLACK WOMAN WANTED

Black woman, who's body and spirit I can lift. Educated SWM, contractor, 5'9", 158lbs, N/S, enjoys swimming, singing, vegetables, laughter. **8871**

SEEKING THAI

SBM, 32, N/S, 5'10", brown/brown, seeks SF, 18-40, 4'-6", for friendship first, possible LTR. **8862**

WANT HONEST SWAMP CHICKEN...

moon cricket or knuckle-dragging sea monkey. Open-minded, fun-loving SM, 49, hard-working man seeks SF, 29-49. **8863**

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WIN MY HEART
SWM, 55, 6'2", drinker, gray/blue, seeks SF for friendship first, possible LTR. **T8865**

ITALIAN STALLION FOR YOU!
Very attractive, funny, intelligent, well-established Italian WM, 25, 6'4", 225lbs, seeks SF, 18-25, for relationship. **T8866**

HANDSOME, SINGLE DBM
Tall professional, educated, seeks attractive, slender female any race for friendship and romance who's open to social and outdoor activities. 45+. **T8991**

EUROPEAN-CANADIAN
SJM, 5'8", mellow, older world traveler, dancer, with casual lifestyle, would like to meet sexy, vivacious, youthful, fun-loving life companion. **T8855**

START FAMILY?
Tall, loving SWPM, 48, homeowner, musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady. **T8860**

FRIENDS OR MORE
DAM, 41, black/black, father, light smoker, seeks slender female, 18-25, for friendship, possible relationship. **T8850**

LOVE YOUNGER MEN?
Fun, adventurous, open-minded SHF, 29, N/S, enjoys the arts, travel, tennis, bicycling, intelligent. Seeking open-minded, free-spirited SWF, 40+, for friendship, possible LTR. **T8851**

ATTRACTIVE AND BIG-HEARTED
Self-employed OWM, 41, 5'9", brown/brown, athletic build, seeks SF, 33-44, for friendship, possible LTR. Occasional drinker ok. **T8853**

LOOKING FOR PLAYFUL WDMAN
Intelligent SWM, 27, N/S, enjoys hiking, parks, museums, reading, good movies. Seeking intelligent, creative, fun-loving SF, for friendship and dating. **T8846**

LOVE TO PLEASE
Tall, blonde, handsome, intense Swedish male, 33, seeks fine, hot young ladies who enjoy being pleased. I'd love to blow your mind! **T8942**

NASTY OLD GENTLEMAN
Mature man seeks full-figured, mature, full-figured 8F for sexual encounters of the personal type. Gives massages. **T8953**

SWM, 49...
hopes to please a woman by wearing her clothes during strict feminine role training. Old I mention I'm helplessly submissive? **T8943**

SINGLE SENIOR...
seeks sensible woman, who appreciates the 3C's: commitment, companionship, and chemistry. Age 50-80, N/S. Are you interested in a loving relationship without marriage? **T8849**

BOSSY ENGLISHMAN...
Senior, experienced, dominant WM seeks demure, proper woman of any age. Will answer all calls. **T8819**

SWM, 61, 5'11", 200lbs, wear dentures, retired blue collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 55+. Hirsute a plus. **T8738**

ROCK-N-ROLL BAD BOY
SWM, 32, 5'11", 160lbs, long black/red hair, tattoos and piercings, likes clubs, concerts, beaches, intimate dinners. Seeking SPF, 22-34, for LTR. **T8814**

INDEPENDENT GUY
Handsome SM, 28, 5'0", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. **T8940**

SPANISH LOVER
Passionate, romantic, American/Hispanic male, 35, 5'5", 175lbs, black/brown, seeks down-to-earth, affectionate, sexy SF to have fun with. **T8824**

HELLO, GIRLS
Gentleman, 19, seeks fun-loving, attractive female, 18-23, with a good sense of humor, for fun, maybe more. **T8840**

A GREAT CATCH
Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **T8798**

A YEAR FROM NOW...
you'll be thinking about the best day you enjoyed while in love with a WM, 45. Call for more details. **T8837**

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **T8411**

BLACK PRINCESS...
who's trustworthy, with good heart, sought by middle-aged, good-looking one-woman man to love and treasure you always. All replies answered. **T8829**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (but only) well-endowed, for exchanging gifts. **T8978**

SUNSET SEEKS SUNRISE
Good-looking, mid-20s WM seeks discreet encounters with petite, sexy Asian lady, 20-45. Married okay. **T8831**

WOULD YOU BELIEVE
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **T8154**

SHARP, SLENDER SF, 18-25...
open-minded, curious, seeking love, excitement, romance, fun, playful adventure, sought by experienced, sensual SWM, slim, fit, 44, not-a-daddy! **T8426**

ARE YOU THE ONE?
Well-built SSM, 6', 200lbs, seeks outgoing, adventurous, attractive SF to have fun with. **T8783**

RECIPE FOR EXCITEMENT
Take one athletic, chivalrous, outgoing, 34-year-old man. Add an independent, available woman who likes coffee with her cream. Mix for something interesting. **T8681**

CROSSROADS AT MY FEET
Dedicated, loving, caring, supportive, understanding, forgiving, faithful SWM, 29, smoker, seeks female, 18-35, for relationship. **T8668**

PRINCE IN THE CITY
You are 30-40, with attitude and style. You bike, hike, run, or play tennis. You're lean, passionate, focused, in great shape, secure with yourself. If you are a biracial artist with red hair, piercings, cats, dogs, or a child, I want to marry you. Otherwise, let's start with coffee. I'm a positive, reformed bad boy into extreme sports, travel, work, city, and fun. **T8673**

SHORT-STATURE LADY WANTED...
for full-time friend and lover. Plump, earthy SWM, 59, 5'7", blue eyes, happy smile, independent nature, likes travel, stars, trees, sky, and ocean. **T8771**

FISH SEEKS OISH
SWM, 43, 5'10", 210lbs, brown/blue, smoker, in Redwood City, likes beaches, animals, writing poetry, water, road trips. Seeking sweet, attractive, sexy, open-minded female. **T8761**

LOOKING FOR ADVENTURE
Outgoing SM, 25, 5'4", 260lbs, black/brown, loves table tennis, shooting pool, walks on the beach, mystery books, having fun. Seeking humorous, outgoing, fun-loving, trustworthy female. **T8768**

LEFT-HANDED GUITARIST
SM, 29, 5'9", 160lbs, brown/brown, tan, sincere smile, loves surfing, music, reading. Seeking female to go out with. No games. **T8772**

SHOW ME YOUR WIT!
Quirky, working guy, 32, 6', somewhat educated, scatterbrained, epiphany avoider, seeks smart ass chick, 25-35, for makin' fun of stuff. **T8675**

SINGLE ASIAN MALE...
45, 5'7", 185lbs, long hair, looks younger, artist, down-to-earth, with off-the-wall sense of humor, seeks attractive female. **T8676**

MUSIC IS MY MISTRESS
Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/O, for romantic or platonic dates at local clubs and festivals. **T8678**

ROMANCE 2001
Attractive, tall, chocolate man, 6'2", 200lbs, loves smooth/classic jazz, concerts, movies, dining. Seeking SF who's easily satisfied; someone who's simple when it comes to me. **T8679**

HARRIED INTELLECTUAL
Musician seeks humorous, elf-like, rabble-rouser. I be him, you be her, and we be happy. **T8680**

STRONG, SENSITIVE
Handsome, tall, financially secure DWM, 38, seeks pretty, sensitive, communicative SWF for dancing, theater, dinner, and possible travel. Romantically and spiritually inclined a plus. **T8682**

LET ME COUNT THE WAYS
Professional, attractive, educated, classy SSM, 40, 6'1", 210lbs, seeks stylish, sensual SWF, 26-42, 5'7"-10". Pluses: attractive, intelligent, and enjoys working out. **T8663**

EXTREME ASIAN
Special service for handsome, good-looking, HIV- WM by hot Asian, 36, 5'6", 125lbs. Sit back and relax. Enjoy yourself. 8 or married ok. **T8660**

LET'S EXPLORE
Tall, eclectic SWM, 40+, seeks a brainy, busty WF, for passionate and spontaneous dating. We can enjoy music, movies, arts, and outdoors. **T8667**

SMART AND SEXY
Non-committal SSM, 48, 5'8", in good shape, well-traveled, loves dancing, good times. Seeking SF for friendship first, possible LTR. **T8751**

LDNELY AND LOOKING
SBM, 52, 250lbs, short black hair, bow-legged, seeks honest, secure SF for friendship first, possible LTR. **T8760**

PISCES/ARIES GUY
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-45. **T8647**

GWM ARTIST, 43
Handsome, masculine, smart, creative, sensitive. Love classical music. Very non-scene seeks GWM, with similar qualities, for LTR. **T8648**

LOOKING FOR A FUN WOMAN
Single male, 30, seeks female, 27-38, to hang out with. Friendship, possibly more. Let's share interests! **T8509**

HELLO!
Bright, tall, happy, shy poster-child for springtime, 44, seeks female, 21-43, with that sweet song, gentle laugh, and precious sight! **T8510**

ZEUS SEEKS LEDA
Warm-hearted, intelligent, handsome SM, 39, 6', 180lbs, with compassion, smarts, verve, curiosity, confidence, vigor, imagination, playfulness, passion, seeks adventurous woman/couple, with brains and beauty. **T8512**

SLEEPLESS IN SANTA ROSA
Tall, trim, easygoing, healthy, emotionally/financially secure SWM, 58. If you're fun-loving, trim SWF, age open, we can wine, dine, dance, share fun, friendship and romance. **T8514**

SEEK SEXY LADY
Outgoing SHM, 5'7", 150lbs, likes conversation. Seeking very attractive SF for fun and friendship. **T8623**

DONE PLAYING GAMES
College-educated, down-to-earth, sincere, intelligent SAPM, 35, big believe in Karma, seeks friendly, intelligent SF, 22-33, for friendship first. **T8490**

LET'S GET OUT OF HERE
Romantic, caring, honest SWM, 55, loves travel. Seeking female, 35-50, who wants to share time together. Are you ready? Let's talk! **T8491**

MUSIC AND LAUGHTER
SWM, 27, PhD student with ambitious goals, enjoys playing guitar, hiking, skiing, dancing. Seeking female, 19-24. I can make you laugh! **T8492**

YOUNG AND FUN...
Clean SBPM, 21, 6'1", athletic build, loves having fun. Seeking female, 18-26, in the Bay. Let me know if you're interested! **T8493**

ROMANCE, ADVENTUROUS
Romantic, adventurous. SM, 5'11", 160lbs, light brown/blue, mustache, slim built, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. **T8483**

CULTURED MYSTERIOUS ARTIST
Tall, funny, intelligent, independent WM, 29, long blond hair, mustache/goatee, passionate about art, self expression, new experiences, sex. Seeking female, 21-40, to settle down with. **T8482**

ROMANCE BY CANDLELIGHT
Handsome, self employed OBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **T8484**

JURY DUTY 1/29/01
You: AF reading book. Me: WM. We didn't serve. Spoke briefly as we left. You saw old acquaintance as we were leaving jury room. Coffee? **T8463**

SPRING FEVER
Caught you be surprise? Maybe a discreet encounter with fit, healthy, 30 year-old WM would help. You, 22-35. **T8469**

YOUNG & FUN
Kind, romantic, slim, handsome SBM, 19, 5'9", loves romance, beaches, candlelight dinners, positive activities. Seeking seeks mature, secure woman who'll like me for me. **T8581**

SMART AND SEXY
Single white male, 35, college educated, non-smoker, no children, seeks female, 21-35, to share time with. **T8479**

SINGLE AND LOOKING
Single white Protestant male, 55, N/S, with college degree, children not at home, seeks female, 43-55, for fun, friendship, possibly more. **T8328**

I AM FREE, YOUNG, AND SINGLE
Single white male, 26, seeks very nice girl who likes cuddling, fun in bed, watching movies, and going to other cities. **T8329**

NICK SEEKING NORA
SWM, 44, N/S, enjoys film, literature, comedy, the great outdoors, eclectic dining, animals, romance. Seeking SW/AF, 32-43, with great sense of humor. **T8330**

FUN-LOVING, HEALTHY
White landscaper, 50, enjoys talking, dancing, exercising, body surfing, etc. Seeking pleasant looking, happy woman, to age 46. **T8331**

SMART AND GOOD-LOOKING
SHM, 29, dark/brown, likes animals, outdoors, writing. Seeking honest, down-to-earth SF with similar interests for dating. **T8424**

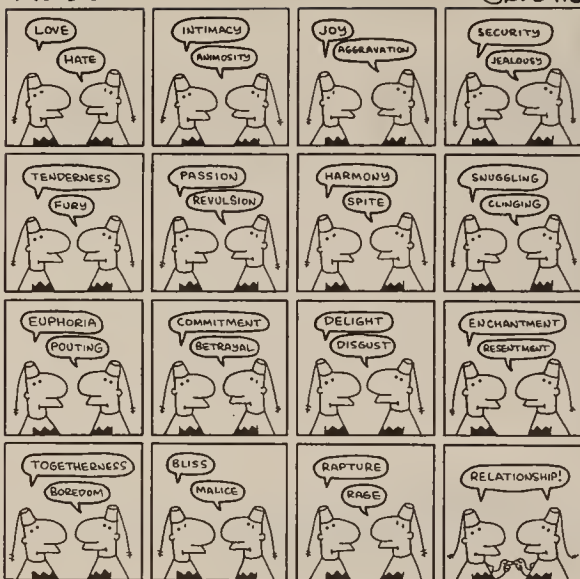
BUBBLES ANY WOMAN?
SWM, 6'1", light hair, likes house music, clubs, the outdoors. Seeking fun, outgoing SF, who loves to dance, for possible LTR. **T8445**

WHAT'S A STOLEN KISS WORTH
SWM, 29, 5'8" seeks answer to above and more. I can assure you all the good men in San Francisco aren't taken! **T8322**

ASIAN SEEKING FRIENDS
AM, 40, with children at home, loves tennis. Seeking some discreet, passionate, and adventurous friends. **T8323**

WANTED-PUNK OVA W/ STYLE
SM, 24, loves dub, reggae, garage, mod, rockabilly, 77 punk, jazz. Seeking female, 18-27, who hates pop culture, and shares similar interests. **T8324**

LIFE IN HELL



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FRIENDLY EXPLORATION
Boyishly handsome, healthy, intelligent, masculine, athletic SBWM, 5'10", 170lbs, great body, curious, friendly, sensual, inexperienced. Seeking similar, hot WM, 21-38, for discreet exploration/pleasure. **T8665**

NEW TO THE AREA
Outgoing SWM, 32, 5'6", brown/brown, new to area, enjoys club-hopping. Seeking fun-loving SF, 18+, race open, to show me the sights and have some fun. **T8666**

ITALIAN
WM, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, laughter, European travel, music, art, photography. **T8652**

OPTIMISTIC AND OUTGOING
Easygoing, supportive, encouraging, humorous SWM, 38, with abundant interests, seeks female partner with shining spirit and gentle heart for lasting relationship. **T8649**

WILLING AND ABLE MAN
Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **T8650**

LOOKING FOR THE RIGHT ONE
SAPM, 39, 6', 180lbs, in good shape, with a great sense of humor, enjoys film, theater, live music. Seeking dynamite gal with great personality. **T8502**

FULL OF CHARM
SHM, 41, 5'11", 165lbs, brown/brown, N/S, enjoys many activities, seeks SF, 35+, for friendship, possible LTR. **T8504**

SEEKING OTHER HALF
SWM, 41, N/S, enjoys music, biking, hiking, dining out, movies, reading. Seeking SF, for friendship, possible LTR. **T8505**

OSH BERKELEY
2/7. Noonish. Our eyes met twice. No words were spoken, should have. I would like to meet you. **T8609**

VIRTUOUS ROMANTIC
Handsome, passionate OWM, 46, 6'2", 195lbs, brown/brown enjoys gardening, antiques, fine wine, fitness seeking tall, slim SWF, 35-45 with similar interests. **T8508**

SHY YET HORNY?
Virgin/semi-virgin? Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM, well-endowed, very gentle, petite ok. Patient teacher will help you reach your full sexual potential. **T8639**

Good lovin'

Dear Andrea:
Here's my problem: once she's had an orgasm, she is *incredibly* ticklish. I can't even brush my skin against hers. She goes into convulsions and laughs, slapping me away. This lasts for quite some time (I think the shortest was about 20 minutes). We've talked about this, but she says she's always been this way and hasn't found a solution.

When oral and foreplay were over in my past relationships, we'd jump right into the intercourse. Now I have to sit very still and wait for almost half an hour before I can do anything more to her. It's driving me nuts!

Love,
Time on My Hands

Dear Time:

I have a suggestion for you, although I admit that it's more of a patch than a proper fix: don't let her come — yet, I mean. There are legions of couples out there struggling with the common male tendency to roll over and start snoring as soon as they come. Women who do not wish to be left to their own lonely devices will see to it that they get all the attention they need before Mr. Sleepy starts sawing logs. On this model, I suggest that you reverse your usual order of events, saving her orgasm for a sort of grand finale. If anyone's found a better solution, please write in and let me (and Mr. Time on My Hands) know about it.

Love,
Andrea

Dear Andrea:

I'm recently married, and my new bride and I waited to have sex with each other until we were married. I know they say the first time isn't all that thrilling. Well, that was the case. We didn't know much. I do know this though: it hurt her an awful lot. She struggled through it but was in definite pain. When we tried a couple nights later, she couldn't even relax herself enough to let me in. I'm not sure what to do from this point on. She can't seem to relax, and whenever we do sexual stuff she complains that the "intimate area" starts to hurt even when we have no intention of trying that night. Any advice you could give me to help her relax would be most appreciated. I know women don't like it at first but eventually build up to it.

Love,
Hurting the One I Love

Dear Hurting:

I'm going to ask you to refrain from penetrating your wife with anything, a finger, a piercing glance — whatever — until you get some other business taken care of. After assuring me that you'll do just that, please make the same promise to your wife. She's tensing up in anticipation of pain, so promise her there won't be any — period — and mean it.

I would simply write this off as first-time jitters, perhaps compounded by the presence of a stubborn hymen, but your wife's report of pain without attempted intercourse makes me think "vaginismus," and we're going to try to nip that in the bud before it goes any further. Although not as common as some sources would have it, these frightening, often intensely painful vaginal spasms plague too many women and their partners. It's almost invariably blamed on earlier sexual trauma, but vaginismus can often start exactly as you've described: penetration hurts, the muscles around the front of the vagina clamp down, penetration hurts worse, and a cycle begins that can be very difficult to disrupt. Thus I suggest that you forswear all attempts at insertion until her vagina "forgets" the original insult.

You neglected to mention whether you've been attempting any sex acts other than intercourse. If she's willing, try "outercourse" instead, with the understanding that you'll stop the second she feels any discomfort. Try gentle stroking, massage, a little tongue work, always reminding her that she need only say "stop" and it stops. As this is all quite new, both the sex and the pain, there's every chance that good sensations at the hands (and mouth) of loving will be able to interrupt the cycle before she gets stuck.

If you're shaking your head as you read, thinking, "All very good, Miss Happy Talk, but we've tried all that and it just doesn't work," there are many higher-tech options open to you. After you both read the excellent vaginismus FAQ (www.freetown.com/Uptown/WalshTarleton/1051/index.html) I found, your wife could join the very helpful-sounding mailing list (groups.yahoo.com/group/vaginismus), where sufferers (and, even more usefully, former sufferers) discuss treatment options and share their experiences. Even women with the worst cases, where the vagina locks down into constantly painful, seemingly permanent spasm, often overcome vaginismus with the help of therapy and a set of dilators (insertable devices in graduated sizes). I don't mean to alarm you (very probably your wife will never need to go to such lengths or widths), merely to assure you that if your wife turns out to have a certain problem, that problem has a solution.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

USUAL STUFF
Perfect SAM, 29, 5'7", 155lbs, with no scars, marks, or tattoos, seeks female, 25-45, not born again, who is fit. Age and race open. **T8325**

PALE, LARGE-SIZED
Chubby, fat, voluptuous natural redhead, any age, wanted by tall, athletic, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, romantic. **T8313**

SMART, CREATIVE, FUNNY
Tall, nice-looking SM, 44, musician/author, who enjoys outdoors, travel, music, conversation, seeks bright, beautiful SF for friendship, possibly more. **T8319**

CASTING OUT A LINE
SWM, 34, N/S, no children, loves nature, wine, death metal, indie film, Indiana Jones movies. Seeking female, 24-40. **T8310**

WHAT'S UP.
Fun SWM, 21, 5'11", 190lbs, brown/blue, loves partying, having fun, the outdoors, camping, backpacking. Seeking female, 18-21. **T8312**

NON-CONFORMIST...
Seeks accomplice, SM, 34, 5'10", Berkeley graduate, snow boarder, cyclist, skater, reliable and funny. Smile a must. Almost everything else negotiable. 25+ preferred. **T8408**

USUAL STUFF
Me: SAM, 29, 5'7", 155lbs, perfect, god-like, no scars, marks, or tattoos. You: SA/WF, maximum 3 moving violations, not obese or born-again. Age open. **T8314**

WARM, COMPASSIONATE
Attractive, health-conscious SWM, mid-40s, vegetarian, insightful, very open, playful. Like reading, current events, dancing, ethnic restaurants, psychology, good conversation. Seeking like-minded female with depth, sense of humor. **T8316**

ATTRACTIVE AND CARING
Professor, 33, athletic and artistic, passionate and pensive, lover of life. Seeking sharp, self-aware, sensual and adventurous woman who loves to laugh. **T8111**

WITTY POLYGLOT GLOBETROTTER
British-accented, Progressive liberal, agnostic buddhist, 30s, Ph.D. slim, long-haired, mediterranean-looking, devastatingly, bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about! **T8306**

RECENTLY CAME WEST
Slim, athletic SWM, 21, 6 ft. with sea green eyes, brown hair w/blonde highlights, like clubbing, raves, shows, museums, the ocean, galleries, everything inbetween. Sound interesting? **T8299**

HORNY AND HAIRY?
Tall, handsome, slender WM, 35, with wild tongue, will bang and eat your messy bush until you cum. Any age. **T8303**

GOT HUGS?
Youthful, sensitive, good-looking WM, 50, too busy for a serious relationship, seeks attractive, adventurous, open-minded, middle-aged/senior lady for hugs and massages. **T8304**

DO YOU FIND...
most professional types boring? Creative men too difficult? Balanced, creative, professional Latin gentleman, late 30s, seeks Latin lady, 30s, for LTR. **T8305**

OUTGOING GUY
SWM, 49, 5'10", medium build, salt-n-pepper/blue, likes long walks through the city, movies, reading. Seeking fit, respectful SF to be my buddy. **T8406**

ASIAN, EAST INDIAN OR LATINA
princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. **T8309**

EASYGOING
Down-to-earth, husky, huggable, loveable SAM, 21, seeks understanding, caring SF for friendship first, possible LTR. **T8293**

MYHEADLINEHUN? OHBOY...
Me: SWM, 160lbs, 5'8", who's alternative, edgy, deep, yet an uncontrollable nut at times. You: real, interesting, creative, adventurous, cute, similar height. **T8294**

EXTREMELY INTELLIGENT
Sensuously assertive, humorous, endowed OWM, 59, seeks passionate, creative, feminine partner, 39-55, in/near SF, for loving, playful LTR, dining, movies, communication. **T8171**

TRUMPET PLAYER
This educated performer, poet, day jobber, and sailor, 46, occasional smoker, seeks a woman 18+. Contact me. **T8165**

I GO TO EUROPE IN 3 WEEKS
I have to find a sexy goddess who would like to go with this tall, dark, handsome WM. Auditions held, respond for appointment!!!! **T8166**

EMAIL PALS FIRST
DWM, 37, N/S, athletic, enjoys travel, roughing it, beaches, and San Francisco's attractions. Seeking a female, 27-37, to share these activities. **T8168**

SAM SEEKS TATTOOED GIRL
Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. **T8172**

DESTINATION BURNING MAN
Travel in beautiful, comfy motor home. Very attractive, delightful, sexy, super healthy, dark-haired SM, 34, 5'11", desires attractive adventurer, helpful, fun, independent, slender, feminine curves. **T8173**



GAY LATINO MALE LOOKING
Sweet, caring GWM, 23, N/S, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put his all. **T8852**

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, 1st timers, hairy a plus, for evenings/weekends. Discrete, clean, HIV, no reciprocation required. **T8841**

ALTERNATE-BOY SEEKS BOY
Post-punk Latino boy, 25, seeking partner in crime. I enjoy cafes, dancing, ethnic food, bookstore browsing, alterna-poop, queer politics. Seeking someone fit and confident, 21-32. **T8839**

SALUTE!
Only the creative live life! 30s, blue-eyed European seeks Frenchman with imagination, 20s-40s. **T8828**

LOOKING FOR DATES
Cute, attractive GAM, 25, 5'10", 150lbs, looking for other GM, 25-45, H/W proportionate, for dating. Ethnicity unimportant. **T8830**

VERY GOOD-LOOKING
Well-built, very masculine, 44 year-old Silicon Valley professional, ex-navy officer, enjoys anything that's mainstream: baseball, cars, business, family, friends, church. Seeking same. **T8836**

LOOKING FOR FUN
SWM, 41, enjoys dining out, movies, quiet evenings at home. Seeking SM, 25-45, for friendship first, possible LTR. **T8685**

CUTE BOY NEEDS FRIEND
SWM, 20, 5'6", 130lbs, brown/brown, seeks guy to hang out with. Please be respectful and serious. **T8764**

CHUBBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

BEST KEPT SECRET
Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean and HIV- for a drink and JO at my place in SF. **T8499**

TWO DIVIDED BY ZERO
Bright, handsome, athletic GWM, 37, 5'10", 155lbs, black/brown, 5'10", 155lbs, romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **T8494**

LOOKING FOR A BOYFRIEND?
Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more, 18-25. **T8480**

THIS CAN'T BE POSSIBLE!
Good-looking guy, not into the scene, seeks regular guy, 27-37, for possible long-term relationship. **T8300**

"ALL-AMERICAN" GUY
SM, 30, 6'3", 190lbs, blond/blue, swims five times a week, enjoys hiking, travel, and literature. If this sounds interesting, give me a call **T8301**

EARTHY SPACEBOY
Super cute OJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+ **T8302**

BI-CURIOSUS TOP
Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. **T8396**

SHORT GUYS
Down-to-earth GWM, 35, 160lbs, hazel eyes, versatile, enjoys reading, movies, cooking, dining out, and dancing. Seeking guys, 31-39, under 5'8", for dating/LTR. **T8167**

LOOKING FOR ADVENTURE
SM, 39, seeks young WM, 18-30, for a good time. **T8254**

TRIM AND ATTRACTIVE
WM, 40, bottom, seeks W/AM, 30-50, top, must be clean and discreet and must like kissing. **T6957**

SPANISH LOVER
Slim, physically fit, romantic Scandinavian male, with nice blue eyes and smile, moustache, desires Latin male, 24-44, for LTR. Snuggly. **T8155**

CUTE EUROPEAN
Handsome, talented, smooth, 42, 5'9", ISO HIV-, younger Asian male 18-35 for friendship and more. **T8719**

WINTER PLAYMATE
Masculine, versatile bottom, Black male 5'10", 175 lbs., smooth bod, moustache, goatee seeks tall White/Hispanic straight, Bi, men 35+ for uninhibited, discreet fun. **T6919**

SALUT!
The creative live life passionately! Europeans connect better. 30s, blue-eyed, 182 cm, seeks Frenchman aged 20-40s. **T8151**

Handsome Latino "boy", 27, 5'7", 135, goatee, bottom, ISO hot, generous dad type (40-55) for LTR or fun night out on the town. **T8723**

TOP SEEKS BOTTOM
Handsome, sensitive, conscientious, devoted GWM, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russel Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **T8657**

SEXY, HOT BODY
Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Do you want to be my lover tonight? **T8251**

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. Top must be serious about spending time together. East Bay. **T8662**

DISCREET
Sincere Oakland gentleman, 47, enjoys entertaining men over 50 in the late afternoons. No reciprocation involved. Go home happy tonight. **T8653**

EAST BAY
Mature, appreciative academic seeks gay/straight/bi exhibitionist or curious, 25-55, for private encounters at his home. **T8605**

WM, late thirties. Brown hair/Blue/Green eyes, 6'1, 185, clean-shaven gym-going, academic(Ph.D.), nice, warm stable, communicative, non-superficial, engaging, humorous. You: 25-45, college educated, professional, interest **T6947**

OLDER SEEKS YOUNGER
67 year-old athletic, Bi or OWP/M, looking for a WM under 40 for safe, discreet from Marin County. **T7009**

FEET, SHEER SOCKS, ANYONE OUT THERE?
Attractive Latino, 34, 5'11", 190, dark features, Virgo, size 12 shoe, N/S, N/O would like to meet Latino, Whites or Asians into same fetish. N/GS, N/O only, under 38, no names, serious only. **T6929**

ATTRACTIVE BLACK MALE
attached, Bi-curious seeks same in Bi-curious, straight-acting Asian man for long-term discreet encounters. 5'7" or under 140 lbs or under, age 18-30. **T6934**

LOOKING FOR SINCERITY
GAM, 32, 5'8", black/brown, professional, work out/slim-built. Seeking professional GWM 28-38, for friendship and possible LTR. **T6945**

TIMES SURE DO CHANGE
Hated cum. Gradually grew indifferent to it, now can't get enough daily fix. Suck you off best ever to maximize! **T7795**

DAD SPANKS BAD BOYS
Novices welcome. Light to heavier. Sex after preferred, but optional. Me: attractive oral top man 50, 6'5", 350 lbs. You: attractive GM, 21-40, slim. **T6966**

33 year-old Bi-curious WM, attractive, athletic, 6'1, 190 lbs, described as slightly resembling Mel Gibson. Seeking similar, well-endowed, 18-33 BIAM. Let's have coffee, more? **T6916**

COME SEE ABOUT ME
Athletic, rugged, professional, clean-cut, Asian, 5'3, 5'8", 155, seeking similar clean-shaven, lean or muscular WM with positive attitudes for adventurous companion or more. Enjoy the outdoors, hiking, sports, running. **T6941**

GWM, 44, balanced, sincere, genuine, playful, communicative, contemplative, settled, enjoys lots, and venturesome. Prefer N/S, N/D, light drinker, HIV-, sensual, romantic for dating, LTR. **T6976**

BiMarried Male seeks same, Bi or Bi curious male for mutual discreet enjoyment, friendship, AM 35, health conscious, professional, enjoy outdoors. **T6792**

Big, fat, huge cock sucker sucks big, fat, huge cocks. Squirt for me!! **T6980**

EROTIC MASSAGE
Free for straight, bisexual, and masculine guys with tight, trim builds from 18-45. Given by trim bisexual WM, 43. **T6917**

MASCLINE GUYS 21-36
32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **T8710**

SGWM
Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T6955**

ONLY 25 WORDS?
Nice, educated Jewish guy, 35, difficult to describe in such a small space, seeks SJM, 35-SS, for dating. **T692**

KNIGHT SEEKS SEXY PRINCE
Attractive, masculine, muscular BM, 35, 5'7", seeks slim, sweet, sexy, intelligent W/H/AM, 21-33, who communicates openly for dating, possible LTR. **T7076**

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49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. ☎8922

LOOKING FOR ADVENTURE
Single white Jewish female, 28, light smoker, no children, with college degree, seeks female, 18+, for friendship, possible relationship. ☎8838

WE TALKED PRESIDENTS OAY...
I asked if you wanted to play Marco Polo, but I really wanted to ask you out. Please call. ☎8941

FEMININE B-I-F SEEKS PRETTY GIRL
Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. ☎6933

LOOKING FOR PARTNER
GBF, 37, one child, financially stable, seeks only gay female for relationship. Mature woman only. Any race, no drugs or drama. ☎8832

SWEET & SEXY
Independent, curvy, pretty, spontaneous SHF, 29, 5'6", 135lbs, enjoys laughing, dancing, working out. Seeking attractive, fun, true, sexy BIF, 21-35. ☎8684

FRIENDS FIRST
SHF, 5'10", sincere, honest, trustworthy, adventurous, enjoys sports, movies, the ocean, travel, conversation, quiet times. Seeking SF, 36-50, for dating, friendship. ☎8655

ATTRACTIVE FEMALE
GBF, 21, enjoys going out, bowling, skating, dancing, the movies, dining out. Seeking similar GF, for friendship, possible LTR. ☎8646

SEXY TRIPLE DS... WANNA TASTE?
BF, 5'2", 145lbs, 44DDD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? ☎8645

LOOKING FOR AN ADVENTURE
Very loving, affectionate, kind, witty female, 26lbs, brown/brown, a home person, seeks similar. ☎8467

SEEKING SEXY WOMAN
SBF, 18, full-figured, likes going to movies, reading, talking on the phone, hanging out with friends. Seeking outgoing, fun SF to have fun with. ☎8402

PLAYFUL GEMINI...
looking for fun. WM, 31, N/S, no children, enjoys opera and camping. Looking for some new friends. Send me a message. ☎8163



SEEKING EXOTIC AND EROTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. ☎6997

TRIO SONATA
Two polyphonic female violins desired for various positions with my male cello. Let's create passionate, episodic, and melodic sounds with our parallel fragments. ☎8842

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EROTIC PLAY
Let our hands and mouths delight your senses. Dare to play with this sexy, hot, couple. Call now. You won't be disappointed. ☎8496

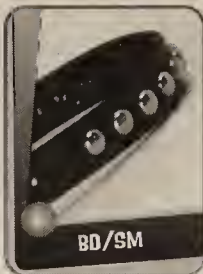
EROTIC COUPLE WANTED
Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to explore my bi curious fantasy. Enjoys cross dress, role play, toys, and more. ☎8296



I'LL WORSHIP YOU
Femme post-op TS desired by handsome, romantic, sensitive, caring, honest sincere DWM, 58, looks 40s, 5'10", 235lbs, for 24/7 lifemate. ☎8486

FANTASIES FULFILLED
Uninhibited, sexy, redhead TV temptress seeks man to please. Fetish wear lingerie, high heels, dominant or submissive. Hot, handsome men can quench my fiery desire. ☎8318

GOOD LOOKING
Black male, 44, 6', 180lbs, seeks a TV/TS with very muscular calves. Busty a plus! ☎8307



GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

BE OUR PRETTY PLAY TOY
Ultra sexy and fine dominant black/Asian M/F couple seeks elegant, submissive missy for sessions of playful fun! ☎8487



LOOKING FOR LOVE
Submissive, obedient lifestyle, 45, 5'11", 165lbs, seeks strict, dominant lady for slave and relationship. ☎8859
Placing your ad in the Bay Guardian's Connections section has never been easier. We have expanded our service to include a team of personals professionals waiting to help you find the Connection best suited to you. It's fast, easy and free to place an ad. Call 1-877-895-7996.

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to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his slutty, slender mistress, 20s-30s. ☎8687

NEWLY CURIOUS
WM, 43, seeks slim panyboy for girly porn, J/O. Requirements: tongues, toes, merlot, massage, merry widows, lingerie, strappy pumps, stockings. Tactile, safe, and verbal. ☎8651

HARD SPANKING NEEDED!
Tall, slim, smooth, healthy SWM, 40s, exercised buns, seeks warm-hearted man with strong hand/strap. Any age/race. No sex. ☎8320

Need help writing your ad? Here are some tips!
#1 Be Yourself
#2 Ask your close friends to describe you
#3 Be honest about what you are looking for
#4 Have a sense of humor about yourself
#5 Have fun placing your ad
#6 Change your ad frequently to keep it fresh

Each week the Bay Guardian chooses the best ad for our weekly "Ad of the Week" Contest. Winners receive a gift certificate for two to great restaurants.



JOHN FROM LAUNOROMAT
2/17, Lombard/Filmore. We talked about skiing and your job search. Would love to continue conversation. ☎8856

METRON WOMAN
Beautiful redheaded woman. We met Saturday night 8:15 pm, Fifth and Mission garage. I wore a blue jacket, shaved head, mustache and goatee. "Red Jeep guy". Let's talk again! ☎8833

SOLANO ZACHARY'S
2/14. You: beautiful Asian female, red sweater, black slacks. Me: tall, salt-n-pepper, black sweater, Levis. I couldn't take my eyes off you. Coffee? ☎8658

COCTEAU TWINS, LULLABIES
Feb 11th, Scared Rose. Didn't have a chance to ask if you are gonna get it. Heck, how about dinner? ☎8661

BART, SAT A.M./SF STATE
Teacher asst/architect! You: Beautiful brunette who asked the time. Me: Guy who spoke to you about your careers. Still wandering in a haze! ☎8664

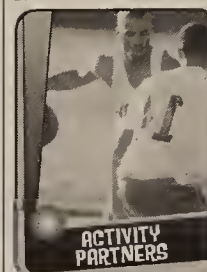
IMAGINING
Stick out your tongue! ☎8654

RETIRED CHEMIST
Betsy. Your appealing message left in box 8171, had an incorrect phone number. Leave the correct one, and I'll certainly call. San Francisco. ☎8507

FOREST
Can I see you again? We met 1/25, at vacant North Beach Club. You asked my name, Melissa, and my number. Wish I'd given it to you. ☎8315

ANN, WE LOST YOUR NUMBER!
WP couple spoke with you on the phone on January 14th. We wish to meet you in person. Please leave a message. ☎8297

KT - 22 CHAIR
Squaw Valley, Saturday, 1:27. Canadian snow boarder. Talk of Whistler, Boxing Day, exchange rate. Fun ride up, but too short. ☎8170



TENNIS PLAYER
AM Tennis player, Noe valley area. 3.0 lever. Seeking partner to play tennis in the morning. ☎8481

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or mail to: 520 Hampshire St., SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

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Address: _____
City: _____ State: _____ Zip: _____
Phone: _____ email: _____

Cost of ad: Payment Information

Total words _____ -25 (free) = _____ x 2.00 = _____

+ Headline (see above for headline pricing information) _____

+ Listing your P.O. Box for written responses (\$25.00) _____

+ Blind Box or letter forwarding (\$45.00) _____

TOTAL

Total amount enclosed _____

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THE SAN FRANCISCO BAY
GUARDIAN

FREE AD

Classified Index

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Bay Area Careers
beginning on Page 120

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 246282

The following person is doing business as TRIGGER FISH RESTAURANTS, Pier 39, Space M-103, San Francisco, CA 94133: STEPHEN C. RAMOS. Registrant commenced business under the above fictitious business name on January 26, 2001. This business is conducted by a partnership. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on January 26, 2001. February 7, 14, 21, 28, 2001. L# 351905

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. ASSIGNEO # 246495 The following person is doing business as Q.S.E. CONSTRUCTION, 1632 Ulloa Street, San Francisco, CA 94116: THOMAS H. LUTGE, 1632 Ulloa Street, San Francisco, CA 94116. Registrant commenced business under the above fictitious business name on the date 5/1/93. This business is conducted by an individual. Signed THOMAS LUTGE. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on February 2, 2001. February 7, 14, 21, 28, 2001. L# 351902

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 300097 The following persons are doing business as SEARCHLIGHT FILMS, 2600 Tenth Street, Suite 103, Berkeley, CA 94710: #1 Ashley Clarke James, 622 Sixty Sixth Street, Oakland, CA 94609 #2 Kathryn Pamela Golden, 622 Sixty Sixth Street, Oakland, CA 94609. This business is conducted by a partnership. The registrant commenced to transact business under the fictitious business name listed below in 1991. Signed Kathryn Golden. This statement was filed with the County Clerk of the County of Alameda, CA by Patrick O'Connell, County Clerk, on January 5, 2001.

January 24, February 7, 14, 21, 2001. L# 351703.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246739 The following person is doing business as KSO CONSTRUCTION, 2537 Lyon Street, San Francisco, CA 94123: Kenneth Scott Ostergaard, 2537 Lyon Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date February 14, 2001. This business is conducted by an individual. Signed Kenneth S. Ostergaard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on February 14, 2001. February 21, 28, March 7, 14, 2001. L# 352104

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 352102 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of YUN YONG KIM For Change Of Name. The application of YUN YONG KIM for change of name, having been filed in Court, and it appearing from said application that YUN YONG KIM has filed an application proposing that His name be changed to YUNYOUNG KIM. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 3rd day of February, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 352103

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318515 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JENNIFER GERSTNER For Change Of Name. The application of JENNIFER GERSTNER for change of name, having been filed in Court, and it appearing from said application that JENNIFER GERSTNER has filed an application proposing that Her name be changed to JENIA GAUTHEROT. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 29th day of March, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 31st day of January, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 7, 14, 21, 28, 2001. L# 351903

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318611 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. 400 McAllister Street, Room 103, San Francisco, CA 94102-4514 Petition Of LAINE JILL WEISS For Change Of Name. To All Interested Persons: Petitioner LAINE JILL WEISS filed a petition with this court for a decree changing names as follows: Present name, LAINE JILL WEISS; Proposed Name, LAINE JADE PILZER WEISS. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING date: 4/2/01 time: 9:00AM Dept: 218. A copy of this Order to Show Cause shall be published at least once each week for four consecutive weeks prior to the date set for the hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Oated this 2nd day of February, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 7, 14, 21, 28, 2001. L# 351904

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318834 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of ALEXANDER GASSEL Change Of Name. The application of ALEXANDER GASSEL for change of name, having been filed in Court, and it appearing from said application that ALEXANDER GASSEL has filed an application proposing that His name be changed to ALEXANDER FUJIWARA. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 3rd day of February, 2001. Ronald E. Quidachay, Presiding Judge, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 352103

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 318783 IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of KENNETH DAVIDSON (minor) by: KEIKO MURAOKA (mother) Change Of Name. The application of KENNETH MURAOKA OAVISON for change of name, having been filed in Court, and it appearing from said application that KENNETH MURAOKA OAVISON has filed an application proposing that His name be changed to KENNETH

MURAOKA. Now, therefore, It is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 9th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. February 21, 28, March 7, 14, 2001. L# 318783

SUPERIOR COURT OF WASHINGTON COUNTY OF KING NO. 01-3-00941-2KNT SUMMONS BY PUBLICATION In the Marriage of SAMANTHA L. SAMS, Petitioner and GUILLERMO VASQUEZ BERNAL, Respondent. TO THE RESPONDENT: The petitioner has started an action in the above court requesting: that the validity of your marriage be determined. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 31st day of January, 2001) April 2, 2001, the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for the other relief requested in this summons. In the case of a dissolution of marriage, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered. Your written response to the summons and petition must be on form WFO 01.0300, Response to Petition (Domestic Relations). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Office of the Administrator for the Courts at (360) 705-5328, or from the Internet at the Washington State Supreme Court homepage: http://www.courts.wa.gov/form/s/home.htm

if you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested. This summons is pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the State of Washington. Oated January 19, 2001. Signed: Samantha L. Sams, Petitioner, pro se

FILE ORIGINAL OF YOUR RESPONSE WITH THE CLERK OF THE COURT AT: King County Superior Court, Kent Regional Justice Center, 401 4th Ave. N., Kent, WA 98032 (206) 205-2501. SERVE A COPY OF YOUR RESPONSE ON: Samantha L. Sams, 13002 15th Ave., South, Seattle-WA 98148, February 7, 14, 21, 28, March 7, 2001. L# 351802

THE STATE OF NEW HAMPSHIRE HILLSBOROUGH COUNTY, PROBATE COURT CITATION BY PUBLICATION, TERMINATION OF PARENTAL RIGHTS TO JOHNNY RAY MARTIN, SR., formerly of SAN FRANCISCO, CA and now of parts unknown. A petition to terminate parental rights over your minor child has been filed in this Court under docket number 2001-0006. You are hereby cited to appear at a Court of Probate to be held at 30 Spring Street, Nashua, N.H. on March 22, 2001 at 10:30 a.m. to show cause why the same should not be granted. A written appearance must be filed with this court on or before the date of the hearing, or you may personally appear on the date of the hearing or by default. CAUTION YOU SHOULD RESPOND IMMEDIATELY TO THIS NOTICE TO PREPARE FOR TRAIL AND BECAUSE IMPORTANT HEARINGS WILL TAKE PLACE PRIOR TO TRIAL. IF YOU FAIL TO APPEAR PERSONALLY OR IN WRITING, YOU WILL WAIVE YOUR RIGHT TO A HEARING AND YOUR PARENTAL RIGHTS MAY BE TERMINATED. IMPORTANT RIGHT OF PARENTS THIS PETITION IS TO DETERMINE WHETHER OR NOT PARENTAL RIGHTS OVER YOUR CHILD/ CHILDREN SHALL BE TERMINATED. TERMINATION OF THE PARENT/ CHILD RELATIONSHIP MEANS THE TERMINATION SHALL OVEST YOU OF ALL LEGAL RIGHTS, PRIVILEGES, OBTIES AND OBLIGATIONS, INCLUDING BUT NOT LIMITED TO THE LOSS OF ALL RIGHTS TO CUSTODY, VISITATION AND COMMUNICATION WITH YOUR CHILD/ CHILDREN. IF TERMINATION IS GRANTED, YOU WILL RECEIVE NO NOTICE OF FUTURE LEGAL PROCEEDINGS CONCERNING YOUR CHILD/ CHILDREN.

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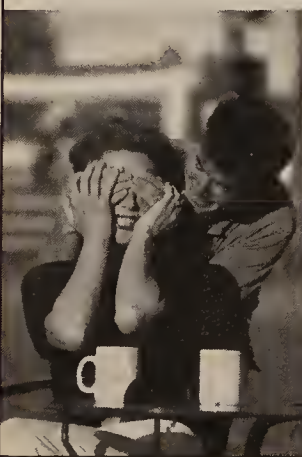
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\$1600 Pacific Heights - Studio, Edwardian, elevator, hardwood, laundry, dishwasher, cat ok, view of park with tennis courts across the street, sunny! 1000's available. www.metrorent.com. (415) 563-7368.

\$1700 NOE VALLEY 1 BR...Off Street Parking, W/D, Deck, (#45658) — View a photo at www.renttech.com. We have over 1500 vacancies! — RENT TECH 863-7368. Fee/Guarantee.

\$1800 HAIGHT 1 BR...Dog Dk, W/D, and HW Floors, (#45676) — View a photo at www.renttech.com. We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1900 Inner Sunset - 1 Br, corner unit, view, garaged parking, dishwasher, laundry, elevator, cat ok/ dog negotiable, close to shops and restaurants! 1000's available. www.metrorent.com. (415) 563-7368.

\$1950 Bernal Heights - 2 Bedroom, recently renovated, yard, garden, deck, parking, close to freeways/ public transportation. \$2,500 security deposit, available March 1. Call Tony (415) 282-5924.

\$1950 Marina - 1 Br, walk-in closet, hardwood, yard, Edwardian! 1000's available. www.metrorent.com. (415) 563-7368.

\$2400 OIAMONO HEIGHTS 2 BR 2 BA...Garage, FP, W/D, HW Floors, Deck, (#45651) — View a photo at www.renttech.com. We have over 1500 vacancies! — RENT TECH 863-7368. Fee/Guarantee.

\$2450 Mission, 2 bedroom flat + dining room. Quiet building. Clean, with small porch. 1 block to BART & Muni. No pets. Call before 8pm. (415) 648-6491.

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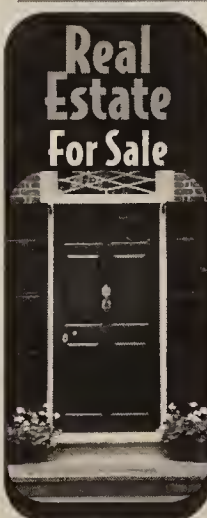
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Aries

March 21-April 19

Aries is inextricably linked with new beginnings, and one is now appearing in your life. You may be required to slam the door on something that no longer belongs in your life, but that's all right, you can manage. This week brings about a whole new beginning.

Taurus

April 20-May 20

The Taurean temper is legendary. It has been known to lead to chaos, destruction, heartbreak, misery, and jail. It can separate you from those who love you, sometimes permanently. It desperately needs an outlet. Refine your safe venting techniques this week, because you may need them later.

Gemini

May 21-June 20

Ever since Jupiter's been in Gemini, you've been striving to make your personal view of the world larger. Maybe you're educating yourself, or traveling. Perhaps you have acquired an extra massive television or other symbol of capitalistic prowess. And some of you are sitting beside a large box of doughnuts, licking frosting off your sticky little fingers. Expand yourself this week.

Cancer

June 21-July 22

Many people wonder how Cancerians manage to maintain such a wide range of emotion, especially the people who seem limited to "disaffected" and "mildly pissed." The secret: frequent workouts. You've got to keep those emotions in tone via deliberate exposure to stimuli that elicit emotional reactions. That way your emotions become flexible, and you can easily swing from one mood to the next. This week deliberately stimulate your preferred emotions until they're buff and sweaty.

Leo

July 23-Aug. 22

You can play with either the boys or the girls this week, your choice. Both are favorably disposed toward Leos right now, so it really doesn't matter. Experience all genders to the fullest, and blessings will be yours.

Virgo

Aug. 23-Sept. 22

A good friend of mine is currently pining for a disconnected love, and while some might think it's sweet and romantic, I wish my friend would just pick up the dang phone, reconnect, and then go have hot monkey sex somewhere. Refuse to tolerate pining this week.

Libra

Sept. 23-Oct. 22

Your ruling planet is about to do horribly obscene things to you. Which can be way fun if you're in the right mood, and beyond bad if you're not. In fact, a random mood can spell the difference between a

marvelous romantic encounter and something that induces posttraumatic stress disorder. The trouble is getting others to synchronize their moods with yours, and if you can achieve that, this week will be bliss.

Scorpio

Oct. 23-Nov. 20

Sometimes it's hard to be a Scorpio. Especially when Saturn's in Taurus, and the whole world just doesn't understand the unique position you, as a Scorpio, face in these troubled times. But Saturn seems to be more sympathetic to those who are patient and quiet than those who put up a lot of noise and fuss. In other words, whining will earn you extra work this week.

Sagittarius

Nov. 21-Dec. 21

Mars is in Sagittarius, filling you with energy, motivation, and road rage. So try not to drive anywhere aggravating. Better yet, put some mileage on your shoes or on your mind. Feet can take you to places where you'll never encounter such annoyances as red lights and maniacs in SUVs, and a mind can get beyond all physically inaccessible boundaries.

Capricorn

Dec. 22-Jan. 19

Have you been caught up in a lurid scandal lately? Capricorns dearly love lurid scandals, especially if they're at arm's length and can safely repeat them in wickedly hushed tones to close friends. But even the most modest Capricorn enjoys the benefit of being the subject of gossip and having a thoroughly naughty reputation from time to time. Let your shadow sneak out of the closet and dance around the room.

Aquarius

Jan. 20-Feb. 18

In my quest for astrological perfection, I have decided to stay up all night redrafting Aquarian (snore), excuse me, horoscopes until I come up with exactly the right one (zzzz). Oh, sorry, must have drifted off. Sometimes the quest for perfection can make you so tired you can't get anything done. Compromise between mediocrity and rest this week.

Pisces

Feb. 19-March 20

There's yin, there's yang, and then there's that thin line between them. It's a wavy line, full of curves and dips. It's difficult to negotiate. Yet if you can swim along with your starboard fin in the white and your port fin in the black, you'll be able to ponder both sides simultaneously. There is a certain amount of faith involved in being a Pisces, and I have complete faith in your ability to traverse this treacherous course. ❖

Contact Charon Dunn at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.

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\$500 WASHER/ DRYER - Kenmore full-capacity, stacked, gas, White. Excellent condition, 3yrs old. 2B in(deep), 74in(high), 27in(wide). (510) 559-6969.

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Cat - Bunny, female, 6yrs, DSH white/grey tabby markings. Affectionate lap cat. Spayed, tested shots. Owner terminally ill. Needs to be adopted immediately or find temporary foster home. \$60 donation. Purrs (510)444-3204.

Cat Gladys - 6yrs, DSH, tortoiseshell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat - Jessica. 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny, 10 years, DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat Meredith - 1 yr, DMH, grey/white. Shy until she knows you. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Mickey - 6yrs D5 Orange Tabby. Very sweet once he gets to know you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Nicholas, 2yrs, DSH, Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Pappy. 11 yrs, DLH, beige, sweet lap cat. Sole pet. Neutered tested shots. \$55 donation. Purrs (510) 444-3204.

Cat - Robert 2.5 yrs, DLH Orange, very affectionate, magesitic. Neutered, tested, shots. \$55 donation. Purrs (510)444-3204.

Cat: 5miley Marie. 2 1/2 years, DMH Calico. Very sweet & affectionate. Spayed, tested, shots. \$60 donation. Purrs 510-769-1032.

Cat Stanley - 2 years. OSH tuxedo. Very warm, affectionate. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cats - Moppet (male) & Mippet (female). 1 1/2 years. OSH. Grey tabbles. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Diver - Sylvia, 1.5yrs, DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

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Rabbit Beatrice - 1yr, white w/brown spots. Very cuddly and playful. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester#2 - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation Purrs (510) 444-3204.

Rabbit Pamela - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

Rabbit Penelope - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Portia - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

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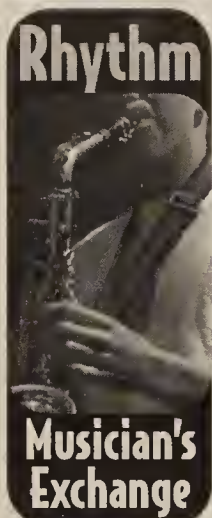
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Bassist Sought, The Tabloids have 2 cds, significant airplay, international media exposure, popular website, paying gigs, business plan, legal representation, annual bonus. "Luv reed meets the Clash." 5seek dedicated player with stage & recording experience, gear, transportation, a desire to be part of an excellent team in an atmosphere of mutual respect. (510) 428-9866.

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Drummer, Bassist and DJ sought for funky East Bay Rap Rock band with unique sound. We have CO and booked gigs. Must be energetic and reliable. Message, (510) 481-2060. **Wrong Phone # Last Time, Please Call Now!**

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DRUMMER NEEDED! 5F based original rock trio looking for a solid, reliable, strong, in-the-pocket drummer. Eclectic indie sensibilities. Murray 415-922-5002, Dave (415) 929-7868, believedis@aol.com.

Drummer Wanted by Alt-Country band. Basic kit. Style range: Trainbeat-Slow Waltz. Serious Only. 5F rehearsals. Nancy (415) 596-8958, K. (510) 522-6287.

Drummer Wanted - We are post punk, Alt Rock, strait up pop, I don't know but I do know our drummer is moving away so we are looking for a tight, solid, don't take yourself too seriously, nothing is sacred, kinda drummer. Interested? Call Corn Man (510) 531-8005.

Drummer Wanted-Blues/ R & B Oldies & related originals. Call Gary (415) 665-2082

Female singer/guitarist looking to form Pretenders tribute/join 'B0s cover band. '70s/'B0s power pop & rock (Chrissie, Heart, Bonar, Squeeze, Cars.) Good attitude & fun. Email xanaroo@hotmail.com.

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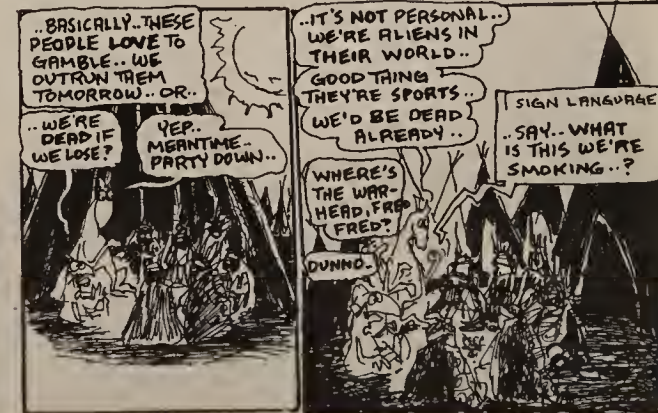
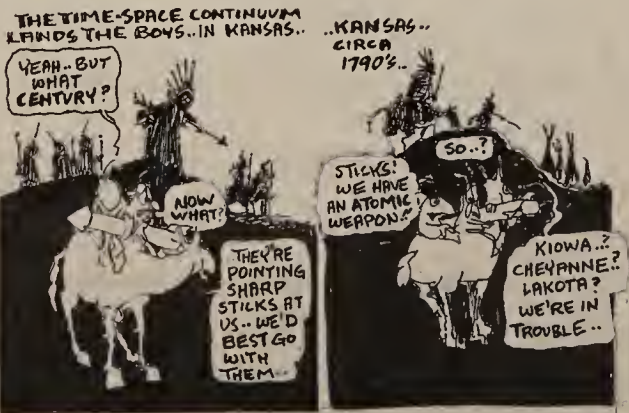
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Deadline March 19th

Marketing Manager

Good Vibrations/Open Enterprises co-operative seeks F/T Marketing Manager. 2 years experience in marketing management or equiv., budgeting & supervision exp. req. Must be efficient, organized, able to meet deadlines & multi-task, have attention to detail & non-judgmental attitude towards sex. Previous co-op exp. pref. Exc. benefits, \$24-28/hour.

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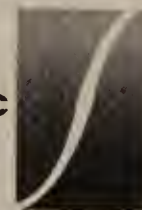
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- Job Posting
- Post Employer Profile
- Job Posting Tips
- Industry News/Articles
- Upcoming Job Fairs/Events

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- Search Open Jobs
- Upcoming Job Fairs
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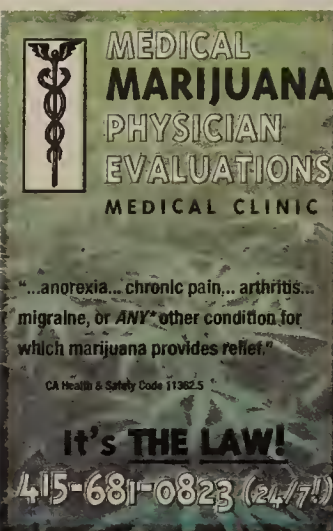
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